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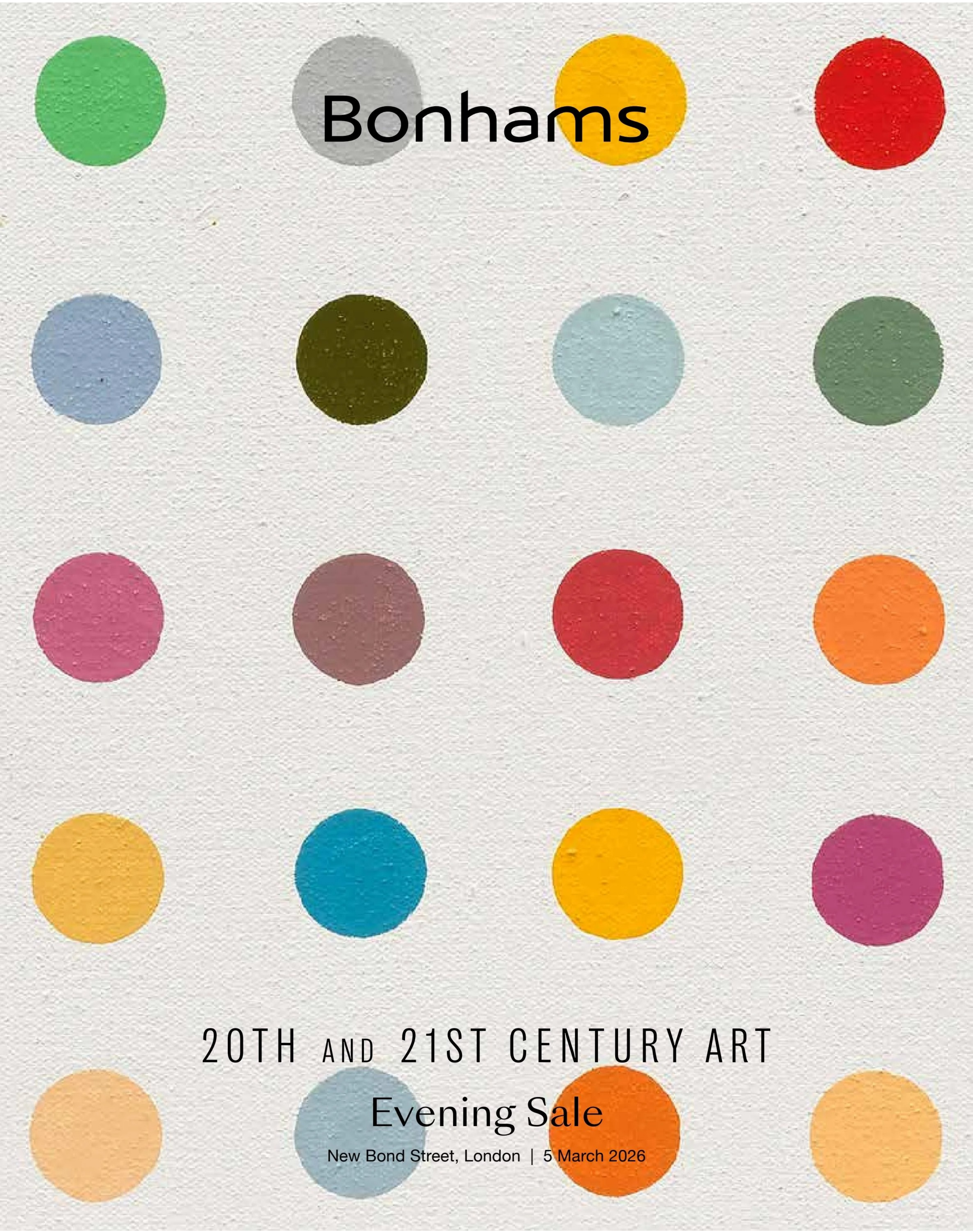
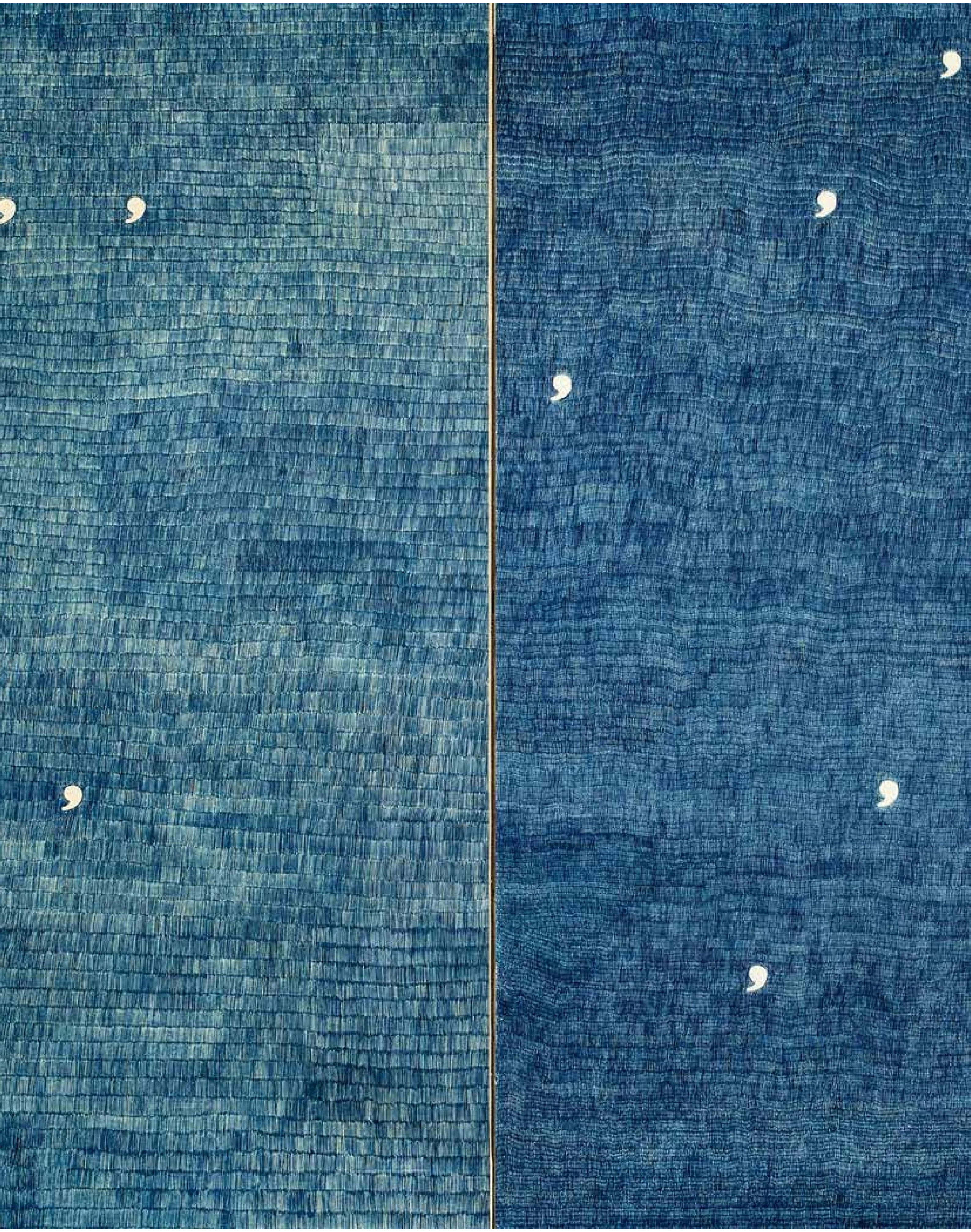
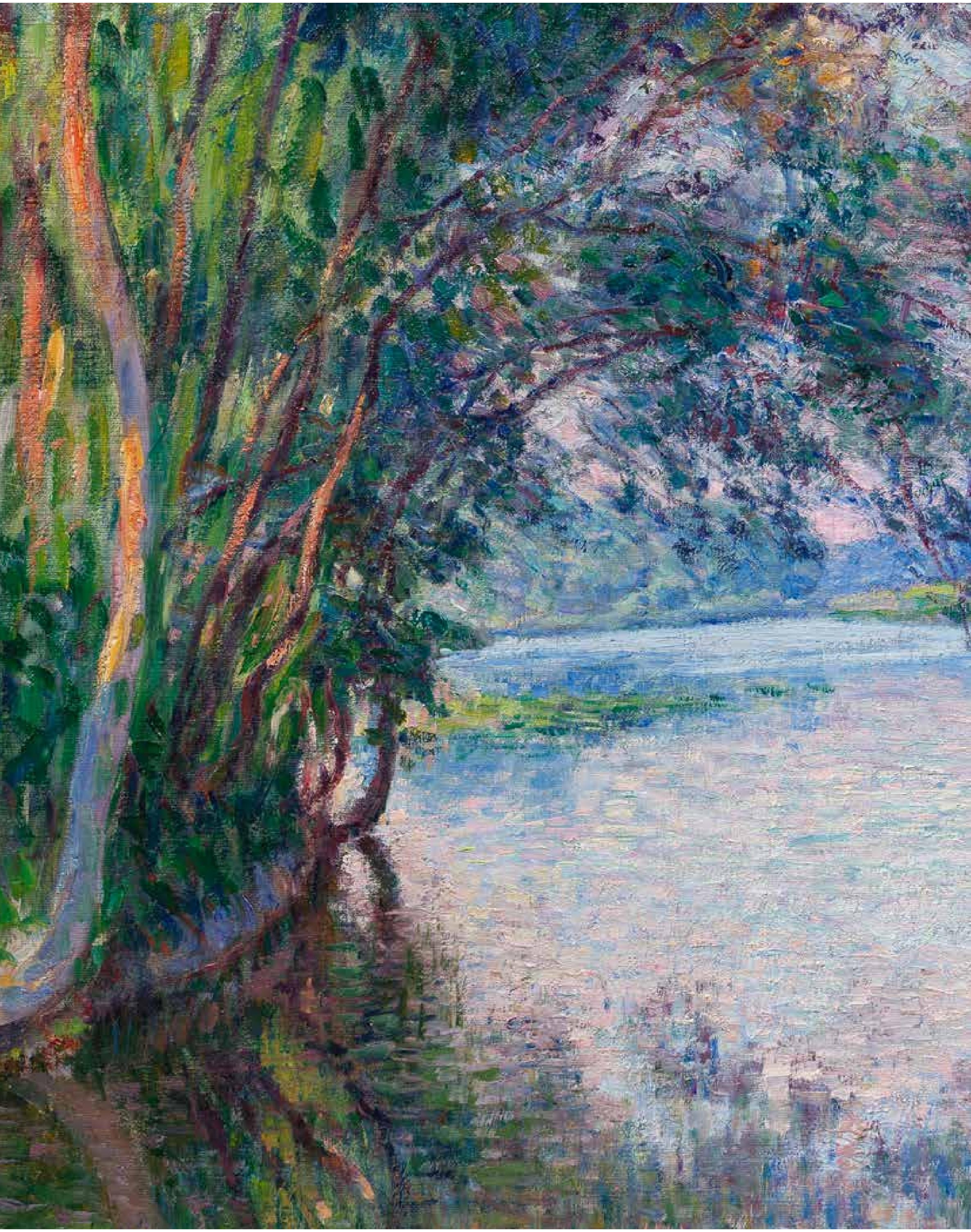


20TH AND 21ST CENTURY ART

Evening Sale

New Bond Street, London | 5 March 2026





GRAN BRETAGNA

20th and 21st Century Art Evening Sale

New Bond Street, London | Thursday 5 March 2026 at 4pm BST

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SALE NUMBER

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Lots 1 - 16

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Sunday 1 March, 12pm - 4pm
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THANKS TO

Flannery Gallagher
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ILLUSTRATIONS

Front Cover: Lot 7
Inside Front Cover: Lot 11
Frontispiece: Lot 5
Opposite Page: Lot 8
Inside Back Cover: Lot 14
Back Cover: Lot 6

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ENQUIRIES

Impressionist & Modern Art

Ruth Woodbridge
Head of Department
+44 (0) 20 7468 5816
ruth.woodbridge@bonhams.com

Adelaide Dunn
Associate Specialist, Head of Sale
+44 (0) 20 7468 8231
adelaide.dunn@bonhams.com

Rime Sahmaoui
Senior Cataloguer
+44 (0) 20 3988 6392
rime.sahmaoui@bonhams.com

Philippa Iles
Senior Sale Coordinator
+44 (0) 20 7468 8393
philippa.iles@bonhams.com

Hanna Rechnio
Cataloguer
+44 (0) 20 7468 5819
hanna.rechnio@bonhams.com

Post-War & Contemporary Art

Marina Ruiz Colomer
Head of Department, UK & Europe
+44 (0) 20 7468 8239
marina.ruiz-colomer@bonhams.com

Randy Reynolds
Specialist, Head of Sale
+44 (0) 20 7447 7404
randy.reynolds@bonhams.com

Charlotte Redman
Associate Specialist
+44 (0) 20 7468 5842
charlotte.redman@bonhams.com

Lua Castro
Senior Cataloguer
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Detail: Lot 4

Objects That Matter:

Property from an Important Latin American Collection

Amassed over decades of careful research, exploration and bold decision making, this prominent collection stands as a poignant meditation on the intersection of memory, fragility, nature, and the human condition. Formed through a deliberate attention to practices historically positioned at the margins of canonical discourse, the collection quietly asserted the value of alternative cultural narratives.

During the past decades, the collection has stood not merely as a private stewardship but as an effort to broaden the historical and cultural frameworks within which artists of the Global South are acknowledged and integrated into art-historical discourse, ultimately asserting the lasting relevance and transformative power of these artistic voices. Today, it stands as a collection that is synonymous with both connoisseurship and quality, embodying an approach to collecting that is at once educated, voracious, and deeply instinctive.

Introducing iconic works by artists such as Jim Hodges, Ana Mendieta, Hiroshi Sugimoto and Félix González-Torres, the works presented encapsulate some of the greatest achievements of 20th and 21st-century art. The collector, a true visionary, carefully curated a selection of works by artists who are now receiving both institutional acclaim and growing market recognition. Notably, this year, the Tate Modern in London will present a major retrospective of Ana Mendieta, showcasing many of her seminal works and underscoring the importance of her output within art history.

Despite the diversity in styles, materials, and methodologies, the selected works coalesce into a unified exploration of impermanence and transience, focusing on the delicate interplay between time, memory, and the fragility of existence. Each artist offers a unique approach to these themes, yet together they illuminate a shared interest in contemplating life's temporality, whether through the ephemerality of natural materials through a conceptual approach to art-making.

Ana Mendieta's *Untitled* perfectly encapsulates the artist's radical exploration of the body, nature and spirituality. Born in Cuba and displaced at an early age, Mendieta's art reflects her search for identity and belonging. Her work conveys a spirituality that connects the human self to the Earth, reflecting the transience of memory and, ultimately of the human experience. The present work suggests that much like a leaf's brief life, we too leave behind traces of our being before returning to the Earth. Latin American heritage and the experience of displacement were central to the artist's work and throughout her career as a Cuban artist in exile, she engaged with the emotional landscapes of loss and fragmentation, exploring the resilience of identity amid political and personal upheaval.
While Mendieta's works prompt reflection on how cultural origins and memory shape our understanding of life's inherent fragility. Félix González-Torres, in a similarly personal and political manner, also addressed loss, but his focus on the AIDS epidemic adds a layer of urgency and poignancy to his output. His light installations, like quiet flickers suspended in time, evoke both the fleeting nature of existence and the fragility of memory, suggesting that, even in the face of loss, the essence of life continues to flicker. Much like Mendieta's use of ephemeral materials, Félix González-Torres employed light as a metaphor for the fragility of memory and the human body. His installations gently pulse, suggesting the fleeting nature of all things, while his embossed paper works subtly mark the passage of time. Throughout his tragically short career the artist worked at the intersection of identity, memory, and loss, though his work foregrounds the political dimension of loss as it relates to the AIDS epidemic, imbuing it with both cultural depth and emotional intensity.

In contrast, Jim Hodges offers a more poetic and abstract engagement with fragility. His spider web sculptures draw attention to the intricate beauty that emerges from vulnerability. The ephemeral nature of the web, delicate yet structurally complex, serves as a metaphor for the impermanent connections that define human relationships, suggesting that even the most fragile forms carry deep meaning. Hodges' work, though abstract, invites the viewer to reflect on the human condition, particularly how fleeting yet emotionally charged moments of connection and memory define our lives.

Whereas González-Torres and Hodges engage with the ephemeral through light and materiality, Sugimoto's Sea photographs convey a sense of timelessness. *Mediterranean Sea, Cassis*, belongs to a series of seascapes in Cassis in France, that Hiroshi Sugimoto produced in 1989, which offers a striking counterpoint. Here the vast, uninterrupted horizon emphasizes nature's enduring constancy in stark contrast to the brevity of human life. The stillness and immensity of the ocean, captured with sharp clarity, emphasise the forces of nature that exist beyond human comprehension. Yet, within this stillness, Sugimoto subtly acknowledges the passage of time. Just as the sea's surface remains constant, it is still shaped by tides, time, and the elemental forces of nature.

The works included in Objects that Matter: Property from an Important Private Collection, invite a space for reflection; one that contemplates the impermanence of existence while celebrating the resilience of human spirit. Through the works of artists such as Mendieta, González-Torres, Hodges, and Sugimoto, the collection explores fleeting yet profound moments of memory and connection, not as fragile points of loss, but as enduring forces that shape our identity. The artists' diverse approaches converge in a shared meditation on the passage of time, inviting us to engage with life's transience not as a negation of meaning, but as a catalyst for reflection on what we leave behind. In this carefully curated selection, fragility is not an end, but a poignant reminder of the strength found in what remains, of memory, identity, and the quiet persistence of life itself.

Objects That Matter: Property From an Important Latin American Collection

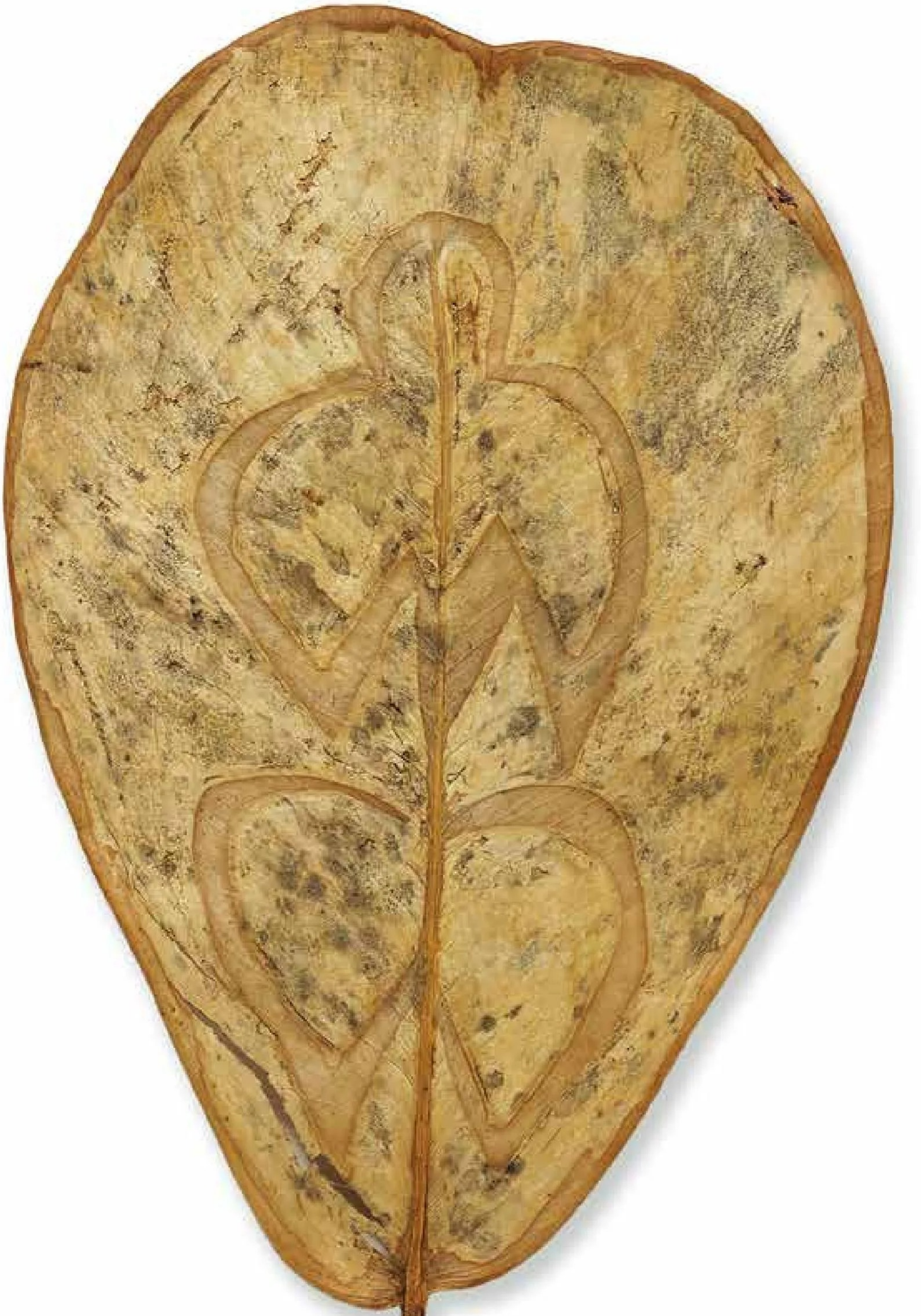
1 *

ANA MENDIETA (1948-1985)
Untitled
design on leaf
20 x 13.5cm (7 7/8 x 5 3/8in).
Executed in 1982

£35,000 - 45,000
€40,000 - 52,000
US$48,000 - 61,000

Provenance
Galerie Lelong, New York
Acquired from the above by the present owner

Exhibited
Huesca, Centro de Arte y Naturaleza, Fundación Beulas, *Territorios que Importan, Género, arte y ecología*, 18 October 2018 - 20 January 2019



Objects That Matter: Property From an Important Latin American Collection

Venus of Willendorf, circa 26,000 B.C., Naturhistorisches Museum, Vienna.

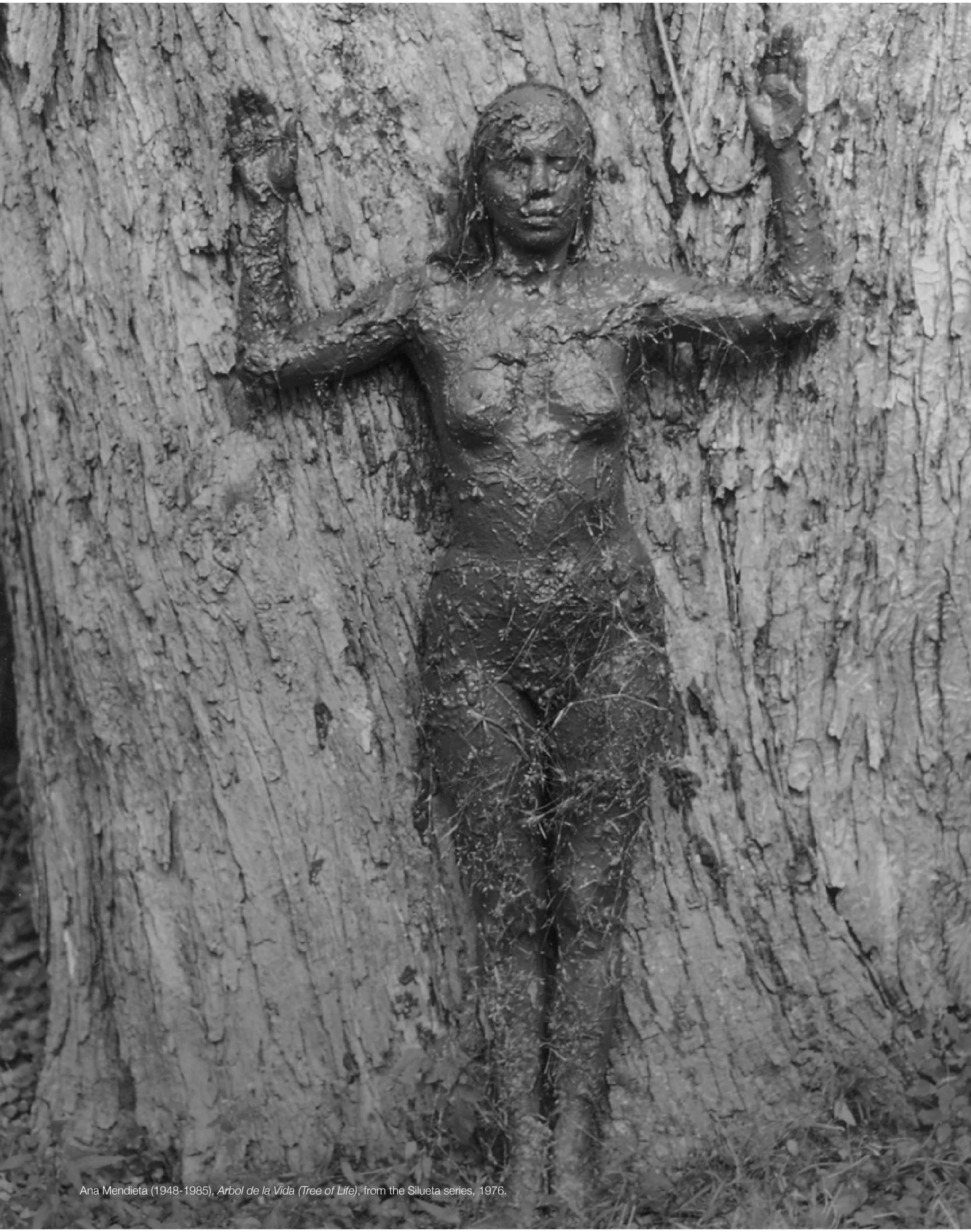
Ana Mendieta's work endures as a quiet yet unyielding force, tracing the profound bond between human beings and the earth. *Untitled* presents a simple, intimate gesture in the outline of a female figure inscribed on a delicate leaf. Within this modest form lies the complexity of Mendieta's practice - an oeuvre that has moved through many contexts over time: essentialism, feminism, anti-colonial critique, and the continual transgression of artistic boundaries, perfectly exemplifying the artist's lasting relevance and her remarkable ability to speak across generations. The fragility of the leaf in the present work reflects the vulnerability of the female body, yet its preservation and resilience suggest an enduring strength - a quiet assertion of the body's power to persist.

Part of a generation of artists whose practices no longer conformed to the conventions of exhibition-making and collecting, Mendieta's work resists containment in any single category. Instead, it exists somewhere between acts and object. In the present piece, she inscribed upon a green leaf, an element that in its very nature was destined to shift, dry, and decay. Time itself becomes a collaborator, transforming the work as matter changes state. Like her performances, *Untitled* embodies this delicate tension between permanence and impermanence, capturing both a gesture of presence and its inevitable passage into transformation.

Drawing was an integral part of Mendieta's practice which developed from her years as a student in the Intermedia department at Iowa University. Her sketchbooks from that period are filled with ideas that would later materialise in her *earth-body* and *Silueta* works. Throughout her career the artist kept a detailed record of her practice, documenting new, iconic performance pieces and interventions, yet it was only in the early 1980s that drawing emerged as a distinct body of work. Initially, Mendieta experimented with amate, a bark paper made by the Otomí people of Mexico, historically used in ritual contexts since pre-Columbian times. Soon after, she discovered the leaves of the *Clusia rosea*, also known as the autograph tree, whose thick, leathery surfaces could be inscribed by scratching away the dark outer skin to reveal a lighter layer beneath. Long used by Caribbean schoolchildren for writing and by Spanish colonial soldiers as makeshift playing cards, these leaves carried both everyday and historical resonances. Onto them, Mendieta etched figures that echoed her contemporaneous 'goddess' sculptures, evoking the imagery of Cuba's Taíno culture. In this act, she turned a material once used by colonisers into a site for the preservation and reanimation of indigenous and ancestral forms. *Untitled* beautifully exemplifies Mendieta's carefully considered process of memorialisation by recording and preserving her memory through an act that honours her native Cuban culture.

Forging connections with the Earth and the cosmos was central to mendieta's output, a concern that permeated her whole output but which is perhaps most evident in the *Silueta* Series. In this emblematic body of work the artist placed her body within the landscape, leater also highlighting its absence and the traces she had left within it. Explained by Mendieta herself, "My art is the way I re-establish the bonds that unite me to the universe". Whether inscribed in the earth, or drawn onto it, the body became a conduit for reestablishing ties with the natural world and for articulating a fractured sense of identity. Later in her career, she extended this exploration into freestanding sculptures, in which the personal and performative gave way to archetypal forms, muting ritual presence in favour of lasting, three-dimensional objects. Influenced by artists such as Vito Acconci, Lynda Benglis, Chris Burden, Bruce Nauman, and the Fluxus group, Mendieta continually pushed the boundaries of what art could be. Earth, its elements, and the body itself became at once her medium and her message, expressing the profound, universal bond between humanity and nature, while transcending cultural, social, and historical confines.

Untitled ultimately invites us to inhabit a space where fragility and strength coexist, where the ephemeral becomes eternal through gesture, trace, and transformation. Mendieta's work does not merely represent the body in nature but fuses both into one inseparable force, an elemental language of soil, flame, and flesh. In her leaves and silhouettes, the personal becomes archetypal, the temporary becomes timeless. Even in its small and delicate form, *Untitled* resonates as a profound meditation on belonging, memory, and the enduring power of the human spirit inscribed upon the earth.



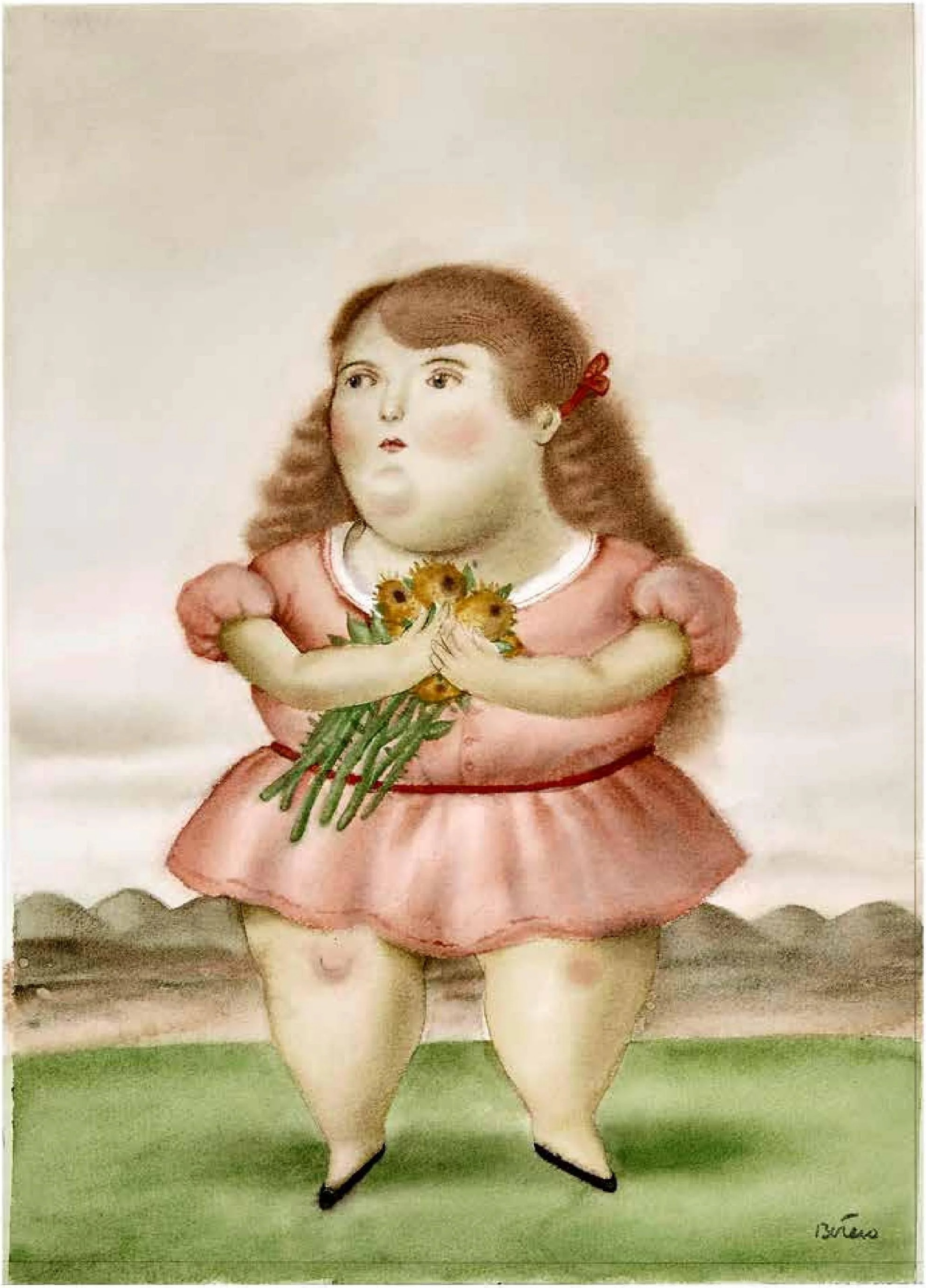
Ana Mendieta (1948-1985), *Arbol de la Vida (Tree of Life)*, from the Silueta series, 1976.

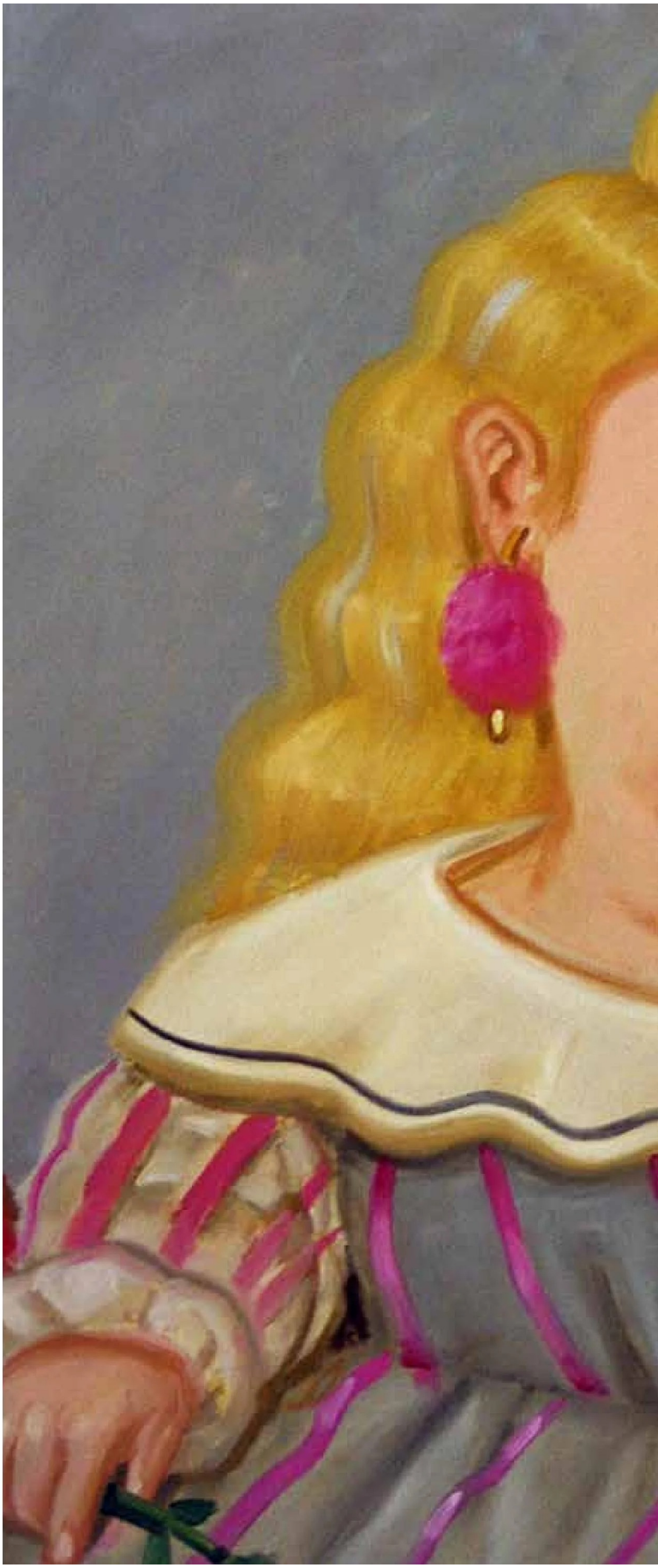
2 *
FERNANDO BOTERO (1932-2023)
Muchacha
signed ‘Botero’ (lower right)
watercolour on paper
43.5 x 33cm (17 1/8 x 13in).
Executed in 1984

£70,000 - 100,000
€80,000 - 110,000
US$95,000 - 140,000

Provenance
Marlborough Fine Art Ltd., Vaduz
Private Collection, Geneva (acquired from the above in 1987)
Thence by descent to the present owner

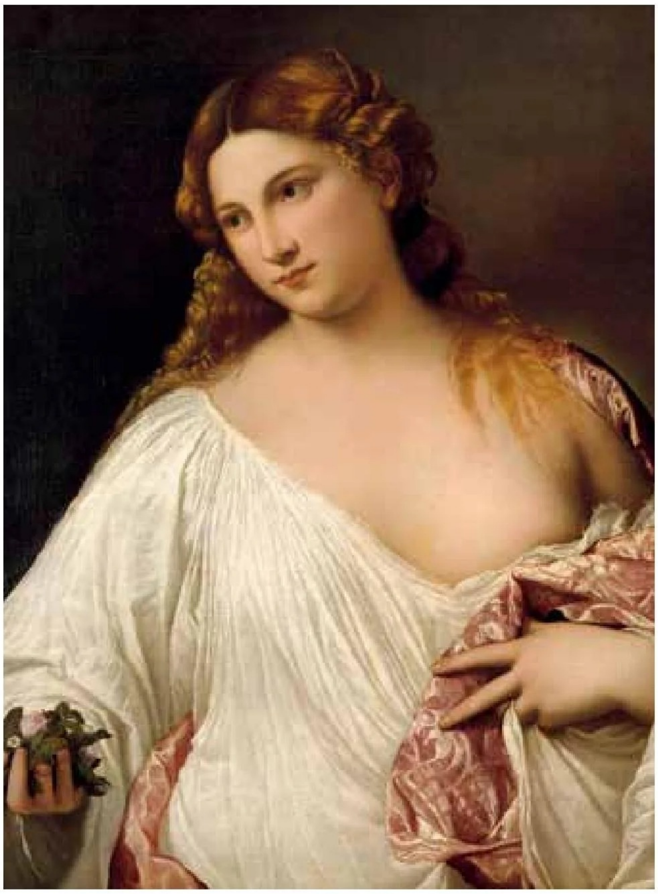
Exhibited
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fernando Botero: Bilder, Zeichnungen, Skulpturen*, 4 July - 7 September 1986, no. 86 (illustrated n.p.) (and later travelled to Bremen, Kunsthalle Bremen, 11 January - 1 March 1987; Frankfurt, Schirn Kunsthalle Frankfurt, 12 March - 17 May 1987)
Madrid, Centro de Arte Reina Sofía, *Fernando Botero: Pinturas, Dibujos, Esculturas*, 22 June - 15 August 1987 (illustrated p. 96)


Botero

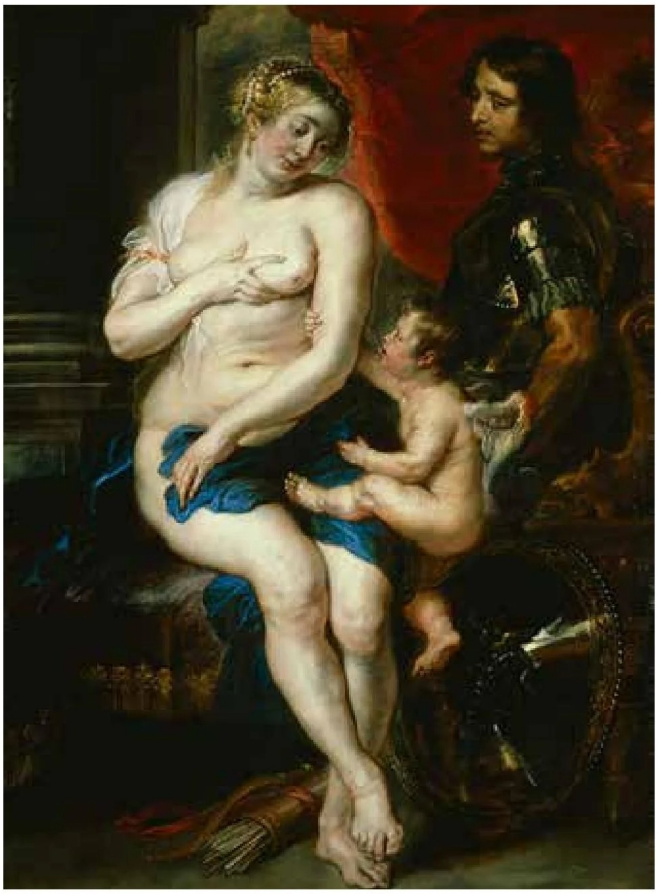


A distilled expression of Fernando Botero's renowned figurative style, *Muchacha* from 1984, presents a young girl rendered with sculptural stability and candid existence. Standing frontally against a muted background, her distinct form is presented with gentle curves and compact proportions, giving the figure a sense of undeniable self-determination, despite the work's modest appearance. Botero deliberately restrains narrative, gesture, and expression, instead giving a self-contained presence to the figure, allowing his signature form and style to stand on its own. Unidealised and uninhibited in her representation, this young girl occupies her frame with unspoken authority, exemplifying Botero's commitment to form and volume as a force of presence, not drama or performance. Executed at the apex of the 'Maestro's' artistic maturity, *Muchacha* exemplifies the central role of works on paper in Botero's practice, where line and proportion articulate volume with a clarity and authority equal to his paintings and sculpture.

Born in Medellín, in 1932, Botero undertook formative training in Madrid and Florence, where fascination with the works of the Old Masters profoundly shaped his approach to form, subject, and surface. Instead of functioning as a recreation or retelling, *Muchacha* acts as a synthesis of Botero's diverse influences. Flawless rosy skin and gently curving volumes take direction from the Renaissance's relationship to the body, yet Botero also echoes Flemish portraiture in the figure's frontal stance and emotional reserve. Subverting the western canon further, *Muchacha* reflects the grounding, compact nature of pre-Colombian figures, rejecting what he described the "anorexic" standards of European art, replacing idealisation with fullness, containment, and solidity.



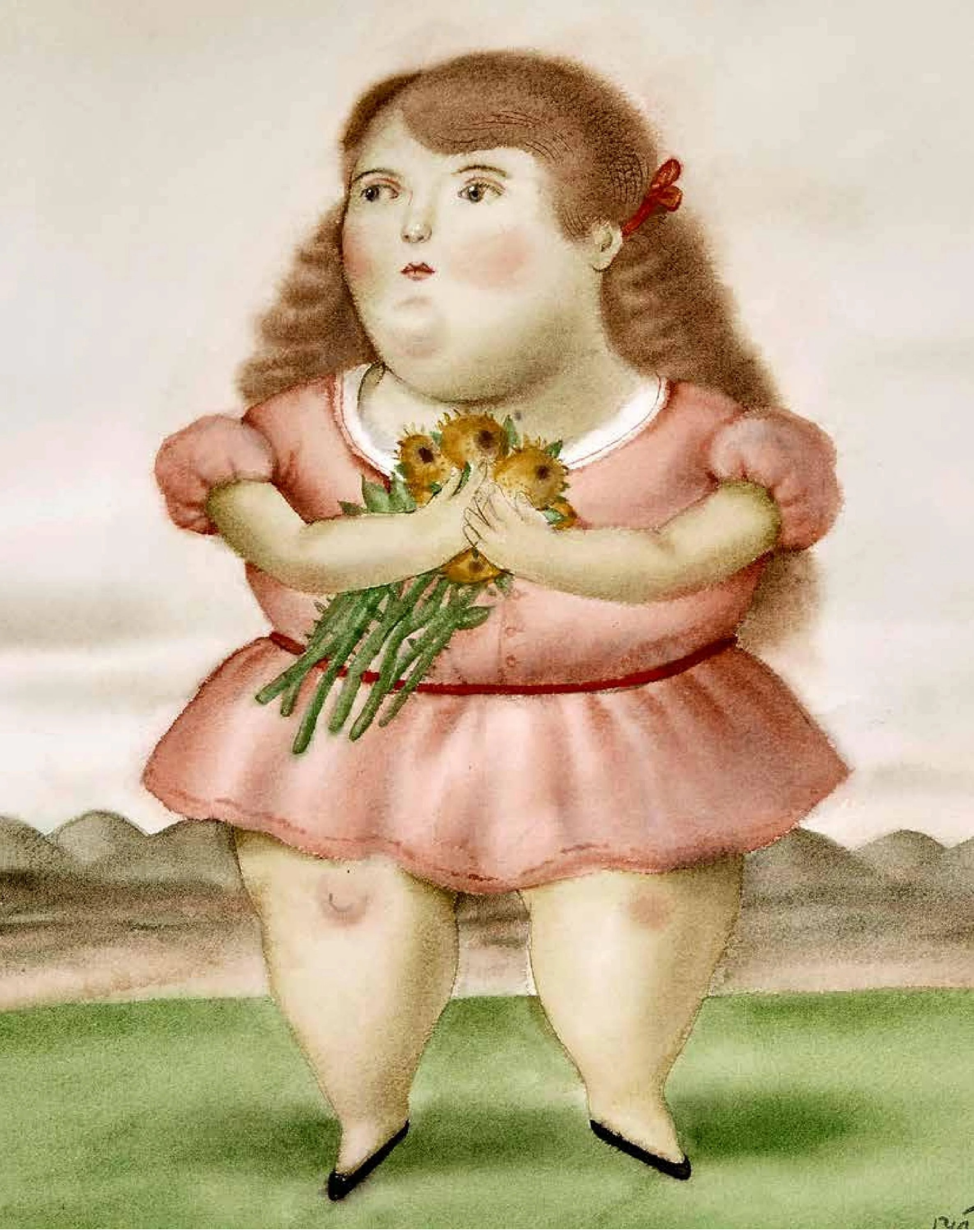
Titian (1488/90-1576), *Flora*, Galleria degli Uffizi, Florence.



Peter Paul Rubens (1577-1640), *Venus, Mars and Cupid*, c. 1635, Dulwich Picture Gallery, London.

A recurring theme throughout many of Botero's works, the female form has always been a pertinent protagonist in his oeuvre. *Muchacha's* pink dress, heart shaped hair clip, and bouquet of flowers are all typical symbols of youthful femininity, but her form is diametrically opposed. Even in technique, Botero's use of buildable watercolour, rather than the strict opacity of oil, introduces a visual lightness that contrasts with the perceived weight and solidity of the form. Luminous skin tones and soft shadows temper mass with delicacy, reinforcing the tension between vulnerability and strength that animates the composition. Botero's deep examination of the conventions of art history allowed him to masterfully subvert expectations of the traditionally interlinked ideas of bodily form and self-expression. Affirming Botero's steadfast belief in separating physical embodiment from identity, *Muchacha* stands strong in her self-expression despite the artist's distortion.

Executed in 1984, *Muchacha* emerged during a period of consolidation in Botero's artistic career. Moving to Italy with a new bronze-working studio one year earlier, his renewed commitment to sculpture is expertly reflected in the young girl's, solid, unmoving stance, serving as a translation of physical weight into a two-dimensional landscape. The work was prestigiously exhibited three years later in Madrid's Reina Sofia Museum in the artist's solo exhibition: *Pinturas. Dibujos. Esculturas.* This was Botero's his first major European retrospective that encompassed bronzes, paintings, and drawings. Presenting *Muchacha* alongside large portraits and re-interpretations of classical works, the exhibition exemplified the consistency and far-reaching scale of Botero's iconic visual language, as well as his positioning against broader shifts from the figurative towards the abstract in the 1980s avant-garde. Ultimately, *Muchacha* demonstrates a succinct articulation of Botero's matured visual language, where volume, restraint, and subversion converge to display the artist's artistic mastery and understanding of visual expectation.



4 AR

FRANK AUERBACH (1931-2024)
Head of Catherine Lampert
oil on board
51.1 x 68.8cm (20 1/8 x 27 1/8in).
Painted in 1996

£200,000 - 300,000
€230,000 - 340,000
US$270,000 - 410,000

Provenance
Marlborough Fine Art Ltd., London
Acquired from the above by the present owner in 2006

Exhibited
London, Marlborough Fine Art Ltd., *Frank Auerbach: Recent Works,* January – February 1997, no. 25 (illustrated n.p.)

Literature
William Feaver, *Frank Auerbach*, New York, 2009, no. 773 (illustrated pp. 170 and 326)
William Feaver, *Frank Auerbach*, New York, 2022, no. 773 (illustrated pp. 172 and 368)

"My sitters are all people I respect and like. I feel that I'm going further when I paint the same person again. I feel as though there's no such thing as a definitive encapsulation of a person… And it isn't a conscious process — I don't think, 'I'm going to do this about that person,' it simply happens."

- Frank Auerbach

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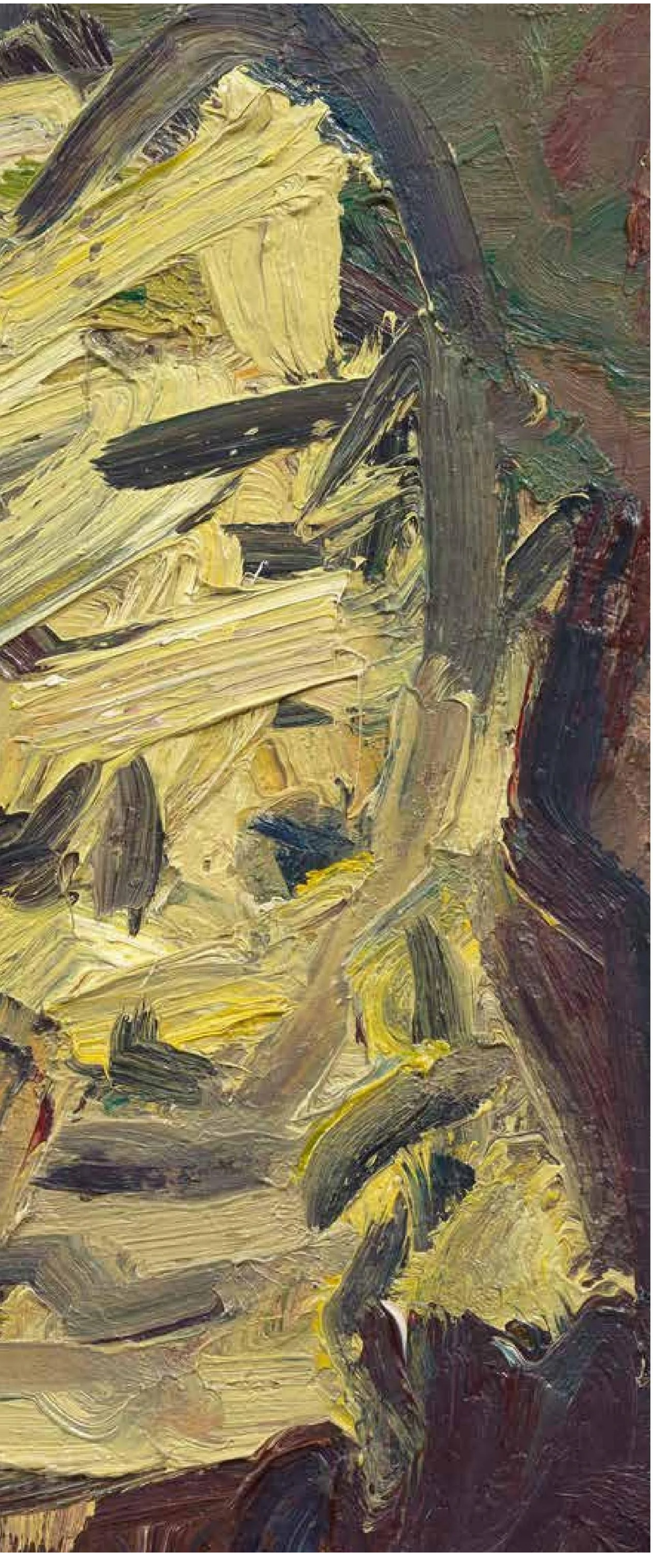
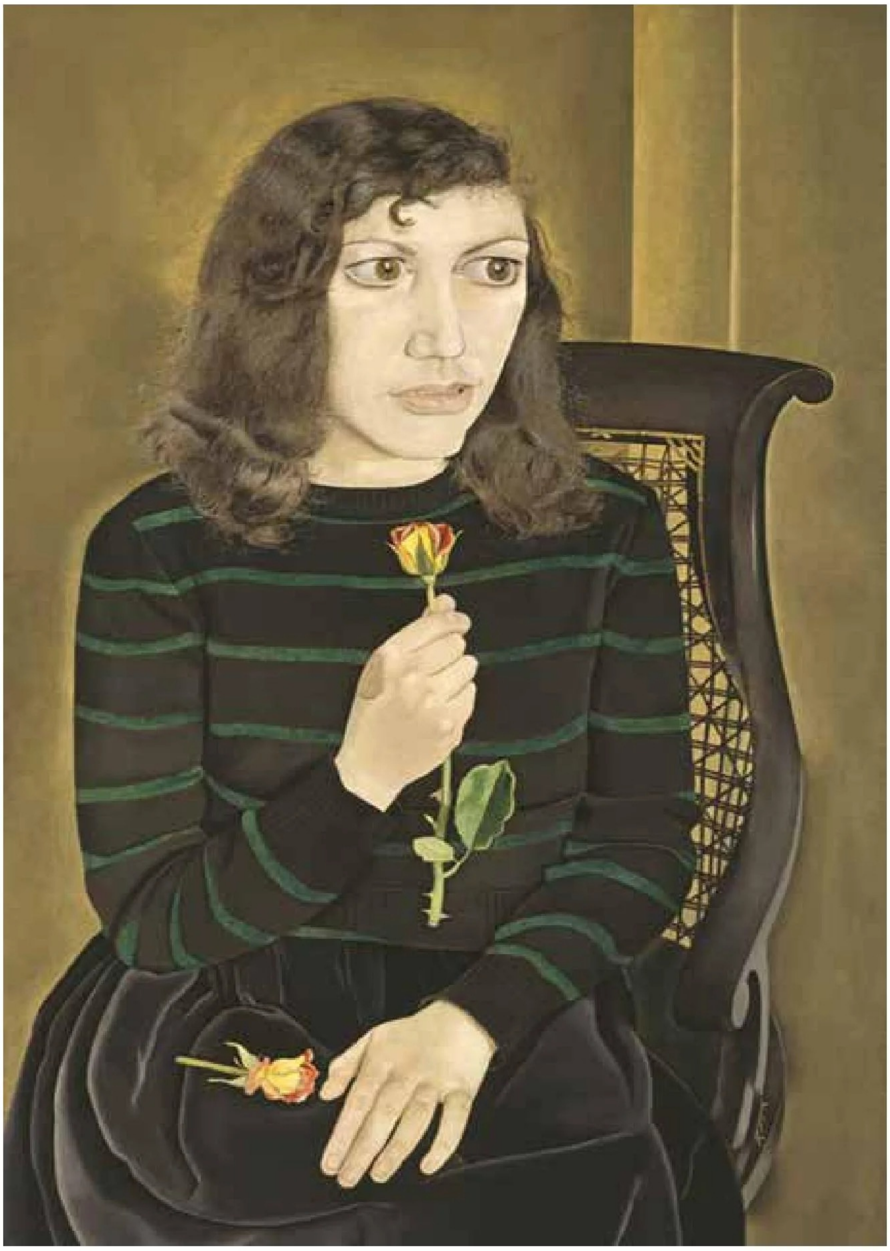
American Painting 1900-1970
The World of Matisse
The World of Winslow Homer
THE IMPRESSIONISTS
LIVING WITH ANTIQUES
POMPEII



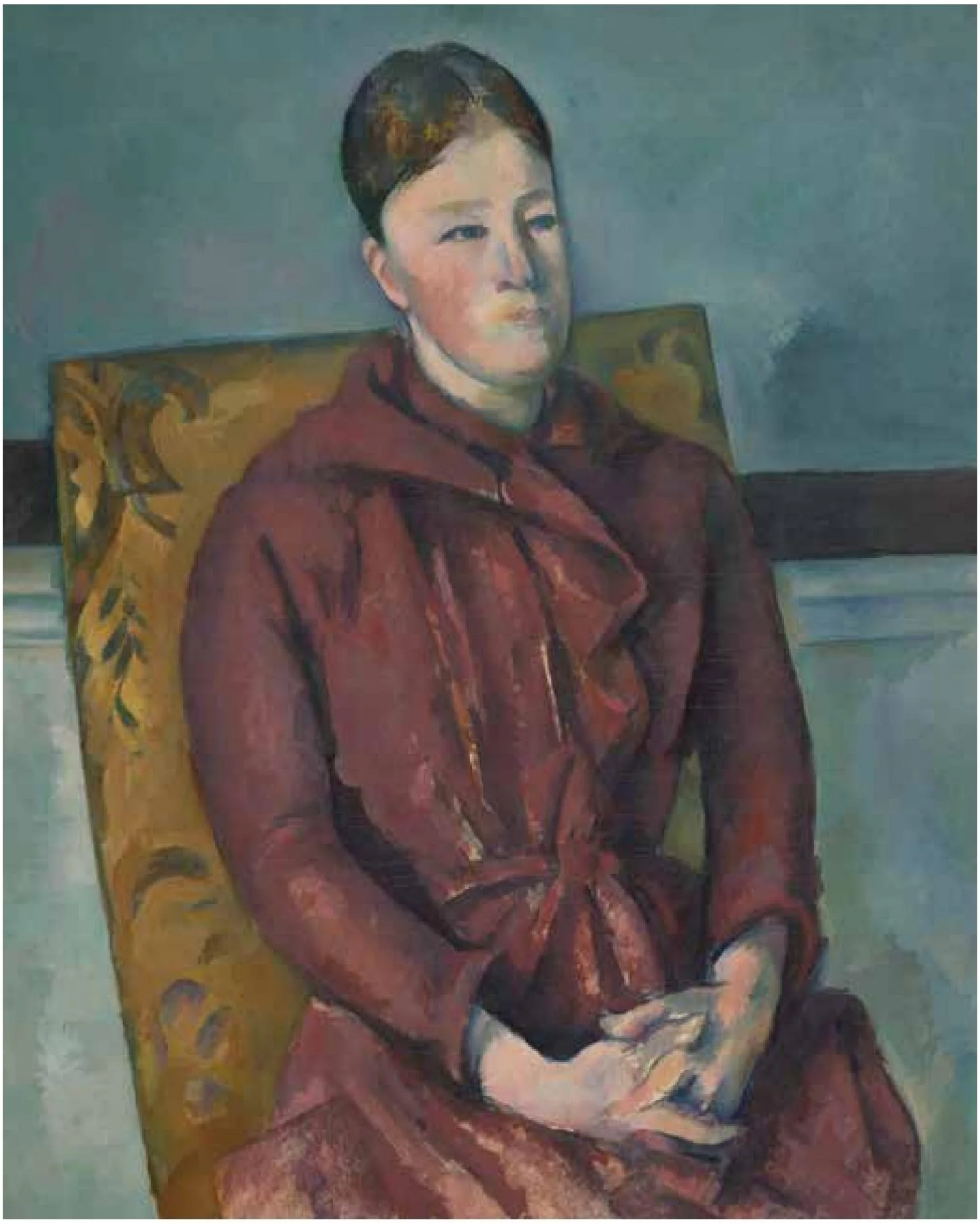
Widely regarded as one of the most significant painters of post-war Britain, throughout his illustrious career Frank Auerbach sustained an uncompromising commitment to the creation of a raw and vital image derived from sustained observation of the seated model. The pursuit of this living presence, at once physical and psychological, remained central to his oeuvre. Renowned for the density and authority of his impasto, which powerfully structured and animated the pictorial surface, Auerbach produced some of the most compelling and materially ambitious portraits of the post-war period. His first solo exhibition was held at London's Beaux Arts Gallery in 1956, and in the decades that followed, his work became among the most widely collected and internationally exhibited of any contemporary British artist. Auerbach's approach to portraiture was shaped by a deep engagement with art history, from Rembrandt and Soutine to Giacometti and de Kooning, which informed both the material density of his surfaces and his existential understanding of the figure.

Painted in 1996, *Head of Catherine Lampert* belongs to a sustained and intensely focused series of portraits of Catherine Lampert, Auerbach's close friend, biographer, and long-term sitter. The two first met in 1978, when Lampert was organising Auerbach's retrospective at the Hayward Gallery in London and conducted an extensive interview for the accompanying catalogue. Their professional relationship evolved into a profound artistic collaboration: Lampert later became Director of the Whitechapel Gallery in 1988 and curated Auerbach's major retrospective at the Royal Academy in 2001, further shaping the public and critical understanding of his work. Over decades, Lampert sat for Auerbach up to twice weekly, becoming the subject of more than seventy portraits. These works extended and deepened the serial investigations of the human head that had preoccupied the artist since the 1950s, following a lineage of sitters such as Stella West (E.O.W.), Juliet Yardley Mills (J.Y.M.), and his wife, Julia. Through repeated engagement, Auerbach pursued not conventional likeness, but a continually renewed encounter with the physical and psychological reality of the model.



Lucian Freud (1922-2011), *Girl with Roses*, 1947-48, British Council, London.

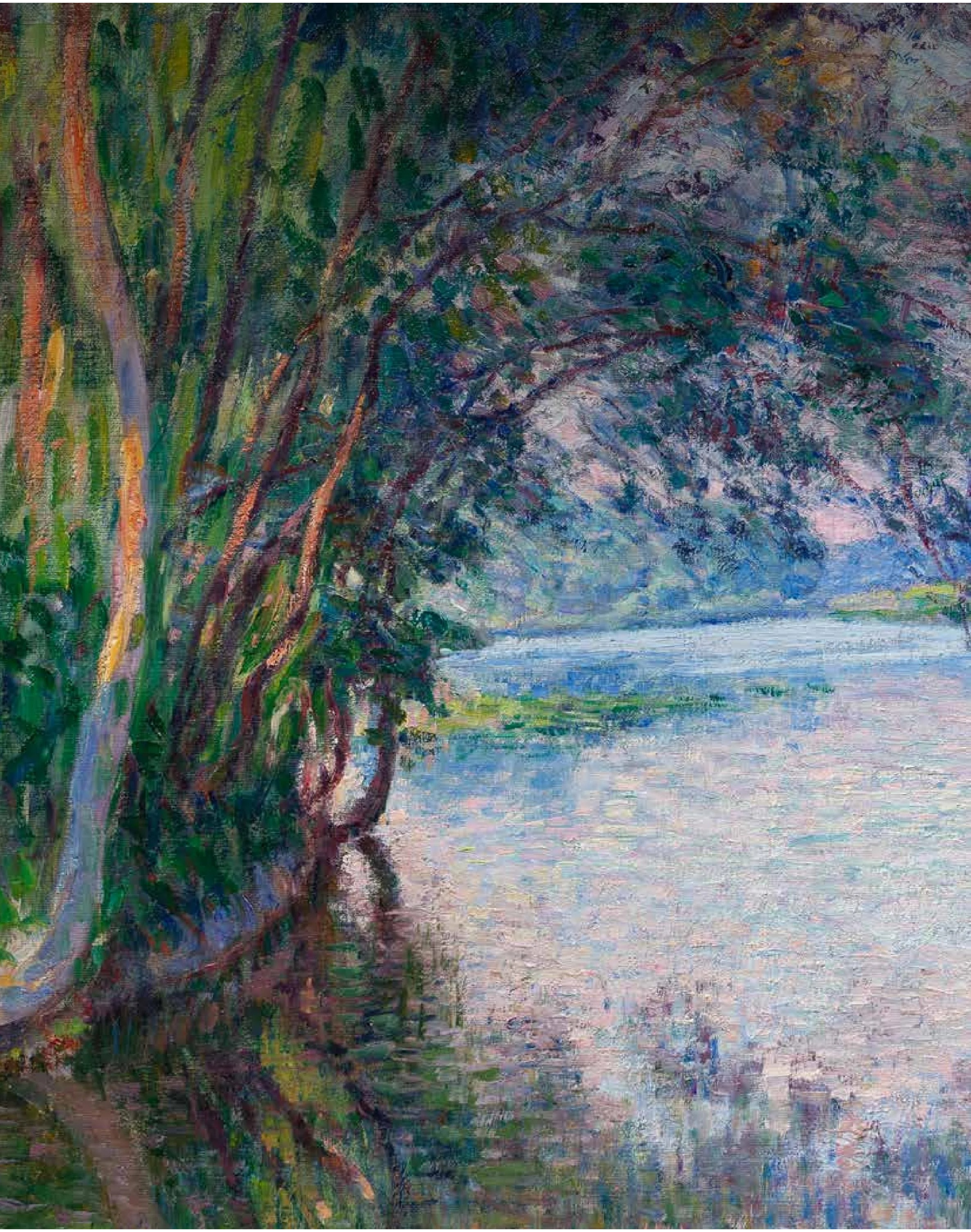
Head of Catherine Lampert demonstrates Auerbach's dialogue with sitter and tradition through a forceful orchestration of paint. The portrait reveals expressive brushwork and dense impasto, in which a vibrant amalgamation of colour and texture lends the surface an almost sculptural authority. Thickly layered pigment accumulates across the canvas, asserting the materiality of paint even as it forms a recognisable likeness. Lampert described the charged atmosphere of the studio: "Auerbach moves noisily around the room, looks at the painting in the mirror, turns the canvas, stands back, and then rushes up, and like darts or writing on the blackboard fairly brutally tries the next throw or cancels the previous one. He is continuously active, drawing in the air, talking to himself, hardly pausing." (Catherine Lampert, *Frank Auerbach Paintings and Drawings* 1954–2001, exh. cat. Royal Academy of Arts, London, 2001, p. 62). Her account underscores the physical and psychological intensity of Auerbach's process, an activity defined by constant revision and the gradual accumulation of knowledge about the sitter. Dominating the central right-hand passages of the composition in rich impasto, the thickly layered brushstrokes press forward, rising from areas where the paint has been applied with a faster, higher energy, producing a tension between figure and background that is synonymous with Auerbach's celebrated mark-making. Opulent reds, earthy browns, and vibrant yellows converge in a dense topography of pigment.

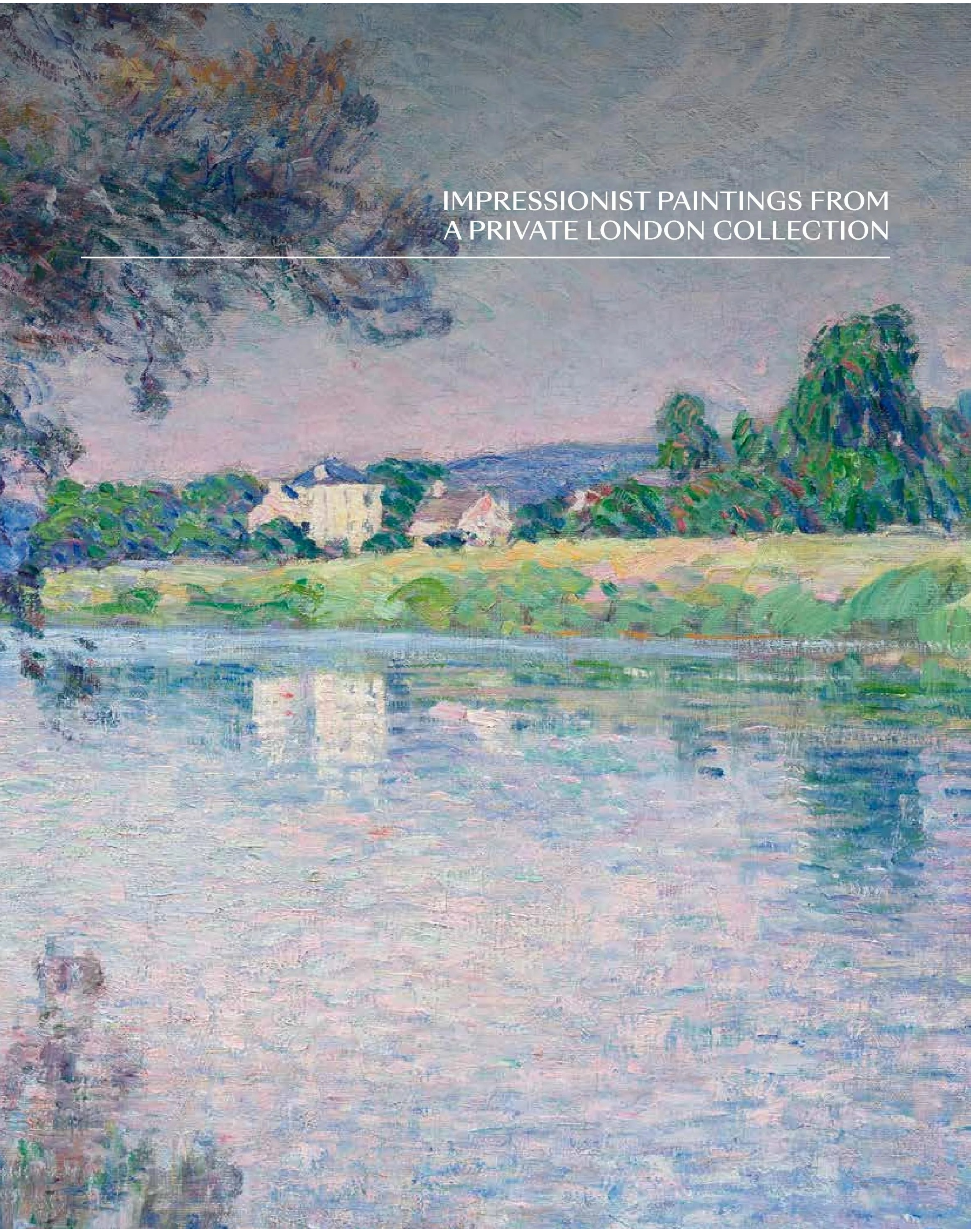


Paul Cézanne (1839-1906), *Madame Cézanne in a Yellow Chair*, c. 1888-1890, Art Institute of Chicago, US.

Lampert's head emerges through swirling accumulation of brushstrokes, projecting with almost relief-like force, her facial features articulated through decisive strokes and daubs, each gesture carrying descriptive and expressive weight. Yet despite its material density, the portrait conveys a striking sense of temporal and psychological suspension: "that odd limbo, not an unpleasant state, of drifting from practical self-reminders into daydreams and unquantifiable desires." (Catherine Lampert in William Feaver, Frank Auerbach, New York, 2009, p. 21).

Although fundamentally a figurative painter, the intensity and singularity of Auerbach's technique render his portraits essentially abstract, reflecting not only the sitter's physical presence but also the artist's emotional and psychological engagement. As Feaver observed, "Auerbach's heads are conceived not as busts or cameos but as presences" (William Feaver, ibid., p. 20), highlighting the existential immediacy of his figures. In Head of Catherine Lampert, his masterful use of colour and decisive painterly gestures conveys a powerful emotional charge, synthesising observation, material density, and psychological depth. Thus, the present work exemplifies Auerbach's inimitable approach to portraiture, in which the act of seeing, the physicality of paint, and the intimacy of human presence converge, producing a work of profound resonance and enduring significance in contemporary British art.





IMPRESSIONIST PAINTINGS FROM A PRIVATE LONDON COLLECTION

IMPRESSIONIST PAINTINGS FROM A PRIVATE LONDON COLLECTION

5
HENRI LEBASQUE (1865-1937)
Bord de Marne à Lagny
signed 'H. Lebasque.' (lower left)
oil on canvas
61 x 73.5cm (24 x 28 15/16in).
Painted in Lagny-sur-Marne circa 1903

£50,000 - 70,000
€57,000 - 80,000
US$68,000 - 95,000

The authenticity of this work was confirmed by the late Denise Bazetoux.

Provenance
Private collection, Dordogne; their sale, Martinie Enchères, Brive-la-Gaillarde, 24 November 2018, lot 450.
Private collection, London (acquired at the above sale).

> **"Technique, the study of form, the concern for balance and rhythm obsessed [Lebasque]. Nevertheless, he had kept the divine gift of childhood, marvelling at the vast spectacle of Nature, and he knew that, according to Nietzsche's words, for a poet, 'to say no to nature is madness.' He painted as a bird sings, when it sings well – a smooth and expressive drawing, elegance of lines, freshness and haziness, transparency of shadows…"**
>
> - Louis Vauxcelles, 1938

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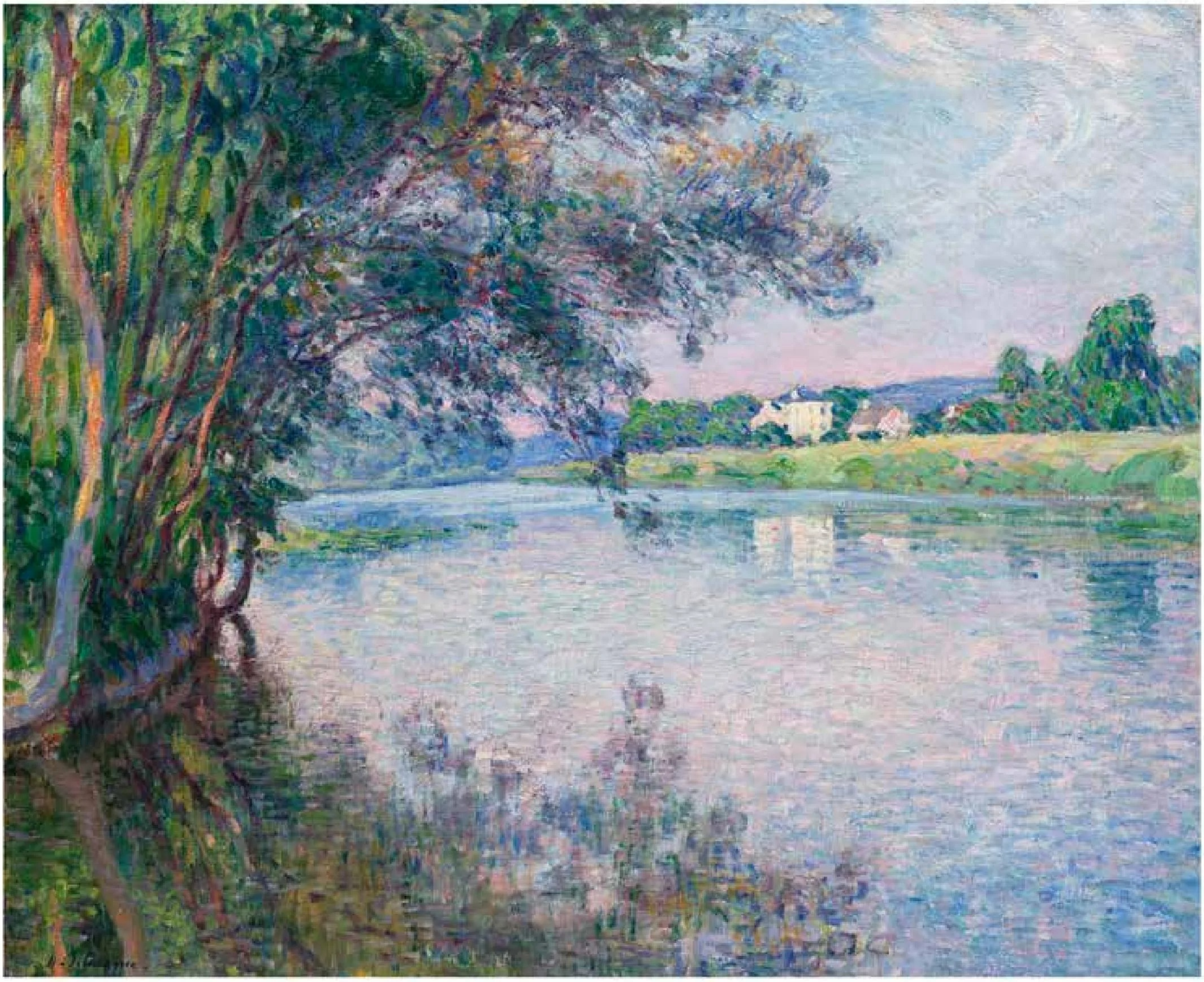
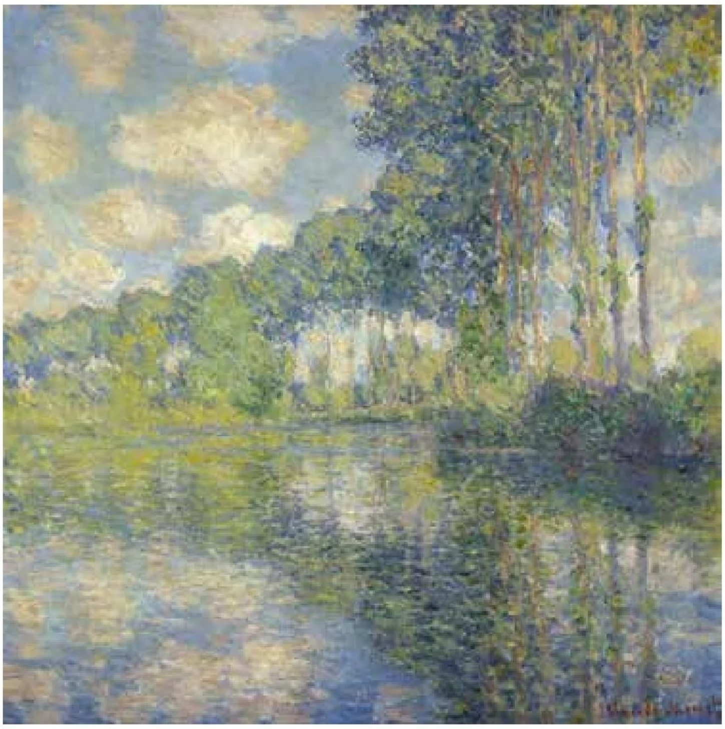


Henri Lebasque

Bord de Marne à Lagny



Claude Monet (1840–1926), *Poplars on the Epte*, 1891, National Galleries of Scotland, Edinburgh.

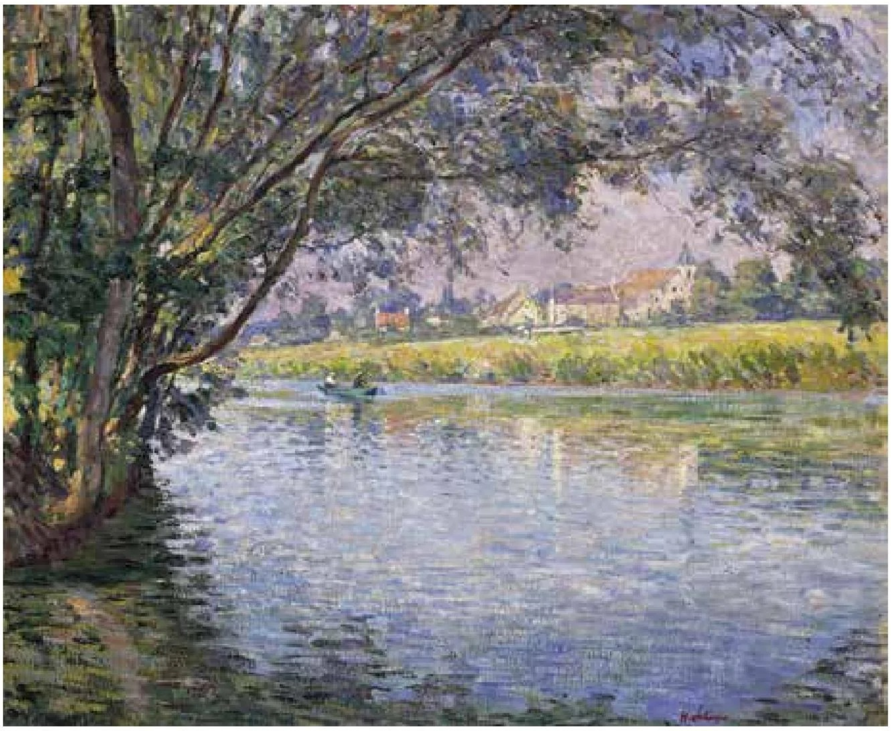
Henri Lebasque's *Bord de Marne à Lagny* belongs to one of the most fruitful and lyrical moments of the artist's career, when Lebasque, newly settled outside Paris for health reasons, immersed himself in the quiet rhythms of life along the banks of the Marne. Executed during his years in Lagny-sur-Marne, this work exemplifies Lebasque's deeply personal synthesis of Impressionist observation and post-Impressionist colour, resulting in a vision of nature suffused with light, serenity, and immediacy.

The composition unfolds with graceful assurance. On the left, a stand of trees rises from the riverbank, their trunks rendered not in naturalistic browns but in an animated spectrum of golds, ochres, blues and reds. Their branches arc gently over the water, framing the scene while guiding the eye across the shimmering surface of the river toward the distant village beyond. Lebasque's brushwork is lively and responsive: short, dappled strokes and cross-hatched touches dissolve form into reflection, allowing the water to act as both mirror and atmosphere. Mauves, pinks and soft purples articulate shadow and vibration, a distinctly Impressionist vocabulary used here with remarkable delicacy and control.

The chromatic range is dominated by cool blues and greens, enlivened by flashes of rose and pale gold, particularly along the horizon and within the river's reflective plane. These pastel-inflected tones, combined with Lebasque's use of atmospheric perspective, soften the distant banks and village houses, which are suggested with a few deft strokes. The sky, occupying the upper right quadrant, opens the composition outward: light clouds swirl across a pale expanse tinged with pink, reinforcing the sense of fleeting weather and a specific, transitory moment in time.

This emphasis on light, reflection, and the water's edge places the painting firmly within the central concerns of Impressionism, yet Lebasque's temperament distinguishes the work from that of his predecessors. While adapting the lessons of Monet, Renoir and Degas — particularly their plein-air practices and attention to optical sensation — Lebasque avoids bravura effects in favour of intimacy and calm. In this zone of contemplation, the river flows quietly, the village rests in the distance, and human presence is implied rather than asserted, reinforcing the harmony between landscape and lived experience.

The present work relates closely to *Two Fishermen in a Boat on the Marne* (1903), now in the collection of the Museo Nacional Thyssen-Bornemisza, a composition of similar scale and format painted during the same period. Both works demonstrate Lebasque's exploration of divisionist brushwork at this moment, a technique he would soon abandon, using finely articulated strokes to achieve extraordinary effects of light, transparency



Henri Lebasque (1865-1937), *Two Fishermen in a Boat on the Marne*, 1903, Museo Nacional Thyssen-Bornemisza, Madrid.

and reflection. Yet while the Thyssen painting introduces figures and a more enclosed framing, *Bord de Marne à Lagny* adopts a more expansive viewpoint. Here, the artist steps back, allowing greater prominence to the river's reflective surface and the open sky, resulting in a composition of heightened luminosity and spatial breadth.

Compared to the Thyssen work, the palette of the present painting is more highly keyed and vibrantly cool, suggesting a different moment of day or season — perhaps early morning or late afternoon in spring or early summer. The foliage appears fuller and more verdant, the blues richer and more varied, ranging from sapphire and turquoise to pale, silvery reflections. The reflection of the trees in the water is rendered with particular care, using tighter, more staccato strokes that lend the surface a crystalline clarity. These subtle distinctions underscore Lebasque's sensitivity to changing light and atmosphere, as well as his commitment to capturing nature as a living, mutable presence.

Lebasque's years along the Marne marked a period of consolidation and confidence. Influenced by Pissarro, Luce and Signac — whom he encountered at the Salon des Indépendants in the 1890s — he nonetheless resisted the rigidity of systematic Neo-Impressionism. As Denise Bazetoux observed, Lebasque sought above all to express his own vision of nature, one rooted in joy, balance, and a deeply felt response to the world around him. His landscapes from this time are imbued with what contemporaries recognised as a rare serenity, reflecting both the harmony of his personal life and his profound engagement with the subtleties of light in the Île-de-France.

Bord de Marne à Lagny stands as a compelling example of this achievement. At once observational and poetic, it captures the spirit of an artist at ease with his medium, translating the fleeting sensations of colour, weather and reflection into a composition of lasting freshness and grace. In this way, the painting encapsulates the quiet modernity of Lebasque's vision and his distinctive contribution to the evolution of French landscape painting at the turn of the twentieth century.

IMPRESSIONIST PAINTINGS FROM A PRIVATE LONDON COLLECTION

6

HENRI LE SIDANER (1862-1939)
Les arbres sur la rive, Quimperlé
signed 'Le Sidaner' (lower right)
oil on canvas
65 x 54.2cm (25 9/16 x 21 5/16in).
Painted in Versailles in 1931

£150,000 - 200,000
€170,000 - 230,000
US$200,000 - 270,000

Provenance
Galerie J. Allard, Paris (acquired directly from the artist).
Anon. sale, Hôtel Drouot, Paris, 6 March 1967, lot 14.
Mr & Mrs James R. Holland Collection, New York (acquired at the above sale); their sale, Peachtree & Bennett, Atlanta, 11 October 2014, lot 16.
Private collection, UK (acquired at the above sale).

Exhibited
Brussels, Galerie des Artistes Français, *Le Sidaner*, October - November 1931, no. 35 (titled 'Les arbres de la rive').

Literature
Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Paris, 1989, no. 704 (illustrated p. 258).

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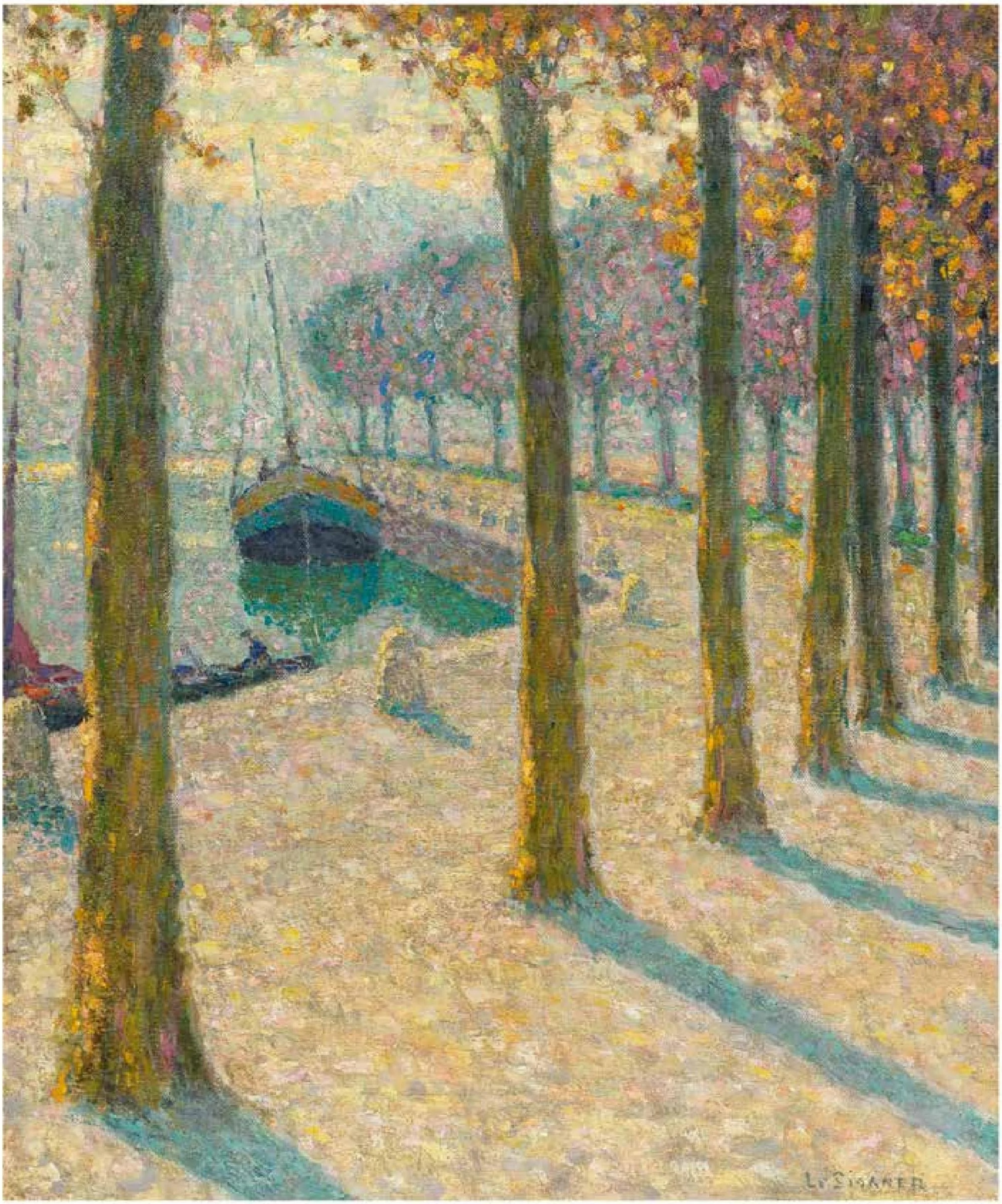
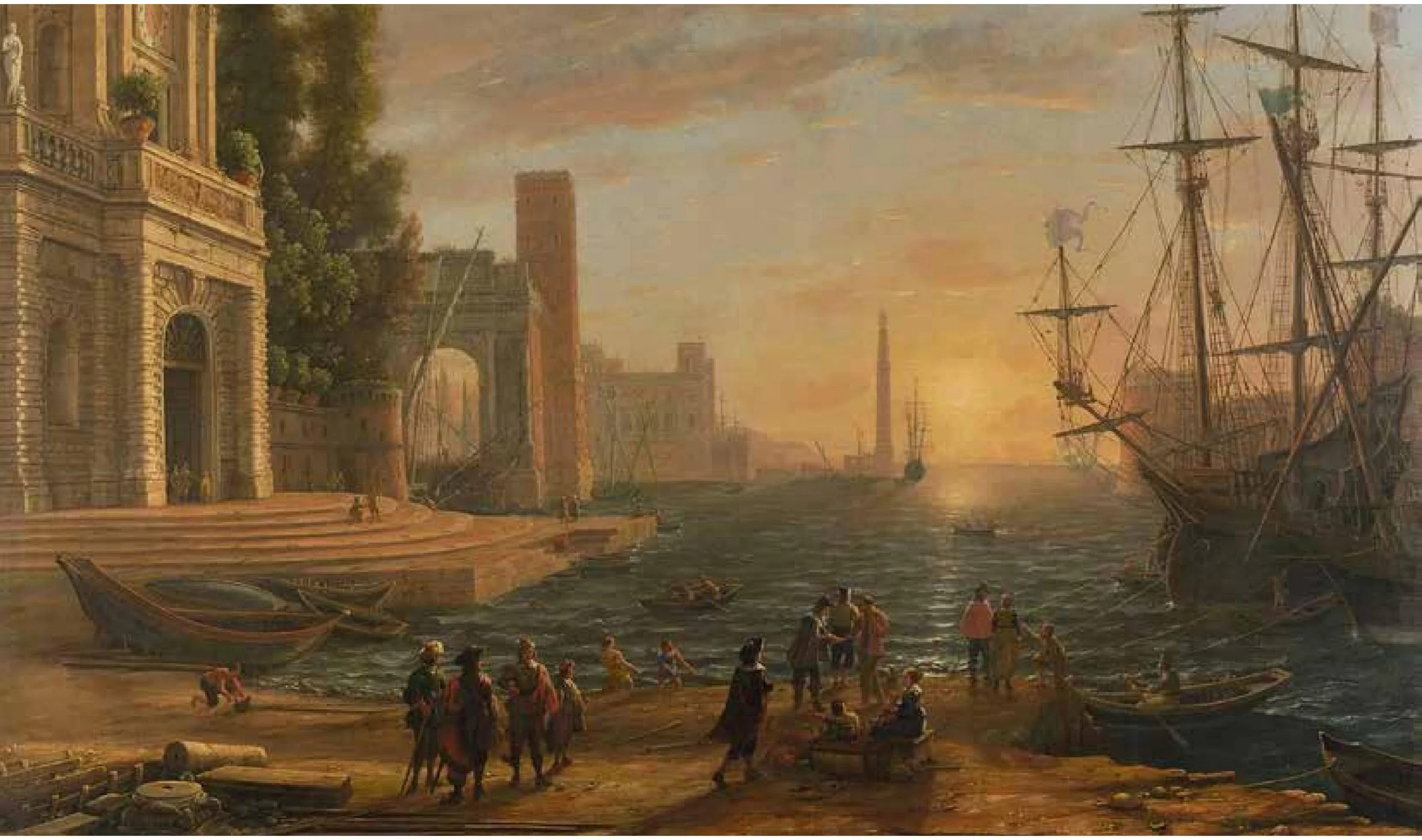

Le Sidaner



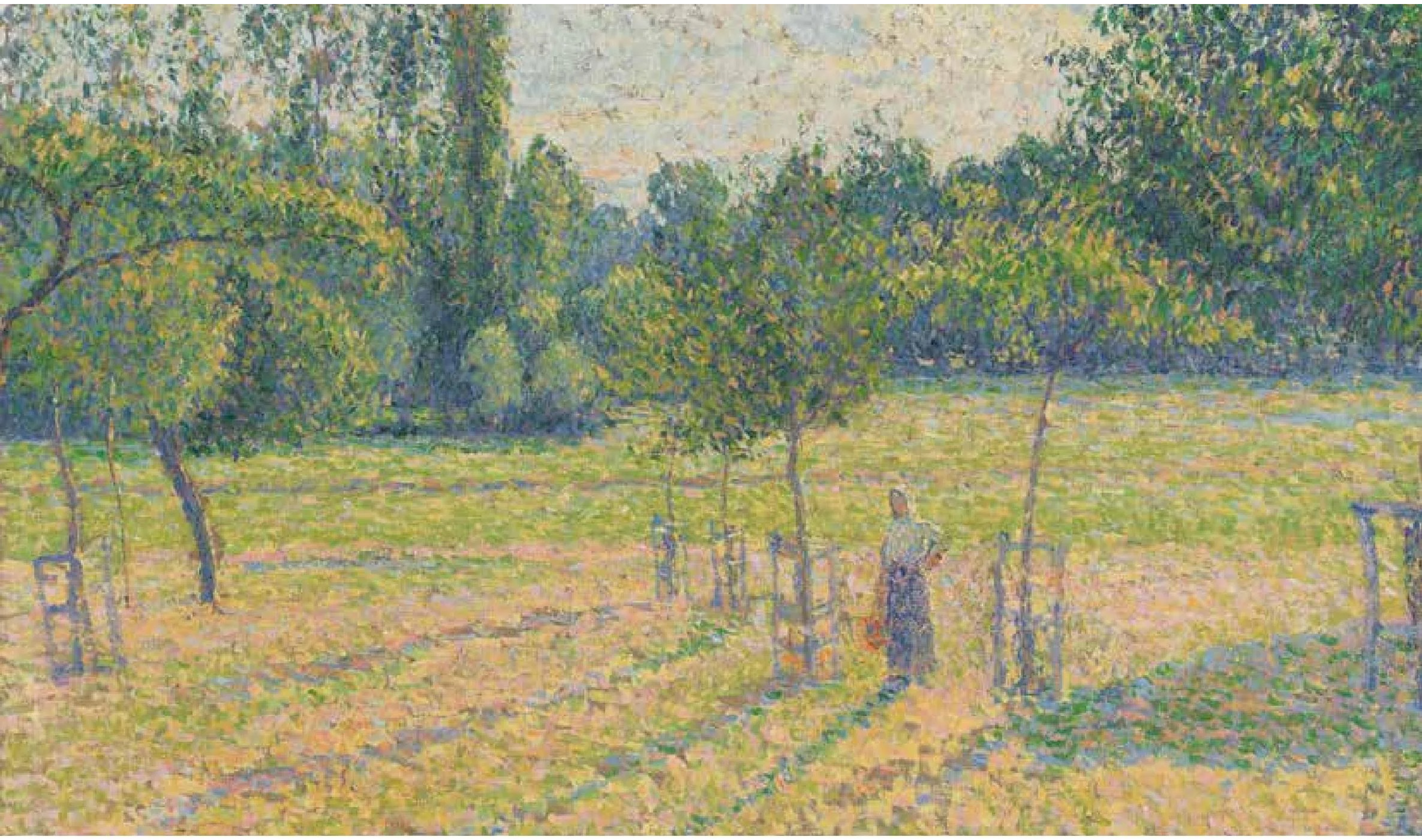
Claude Gellée (Le Lorrain) (c. 1604-1682), *A Seaport*, 1644, National Gallery, London.

Born on the island of Mauritius, and the son of a long-distance sea captain who disappeared at sea, Henri Le Sidaner grew up in Dunkirk, a northern port city defined by its harbours and tides. Surrounded from an early age by an element that would become a leitmotiv of his artistic practice, water left a lasting imprint on the artist's memory and imagination. Its never-ending capacity for reflective stillness and mesmerising, perpetually shifting reflections became deeply embedded in the artist's memory and imagination, and throughout his career Le Sidaner returned persistently to ports, canals and quiet waterways, making them central subjects of his oeuvre. The present work, *Les arbres sur la rive, Quimperlé*, stands within this lifelong meditation on water and its poetic resonance.

Painted in his Versailles studio in 1931, the composition is inspired by the artist's memory of Quimperlé, a modest Breton town situated at the confluence of three rivers, which the artist had visited several years earlier. Working from sketches he had made when he was in Quimperlé, Le Sidaner recreated the scene guided by memory and sensation, likely influenced by important port scenes such as Claude Gellée's (Le Lorrain) *Seaport* (1644). With its golden light, classical architecture and tranquil water, Claude's celebrated painting similarly transforms a natural landscape into a poetic meditation on atmosphere and stillness — anticipating the quiet, contemplative mood that Le Sidaner would later evoke through his more intimate, Symbolist-inflected handling of light and space.

Les arbres sur la rive, Quimperlé is set at the end of a sunny day. A hushed luminosity suffuses the scene, wherein vertical trunks rise like quiet sentinels before a canal. The composition is governed by a rhythmic alternation of upright lines and receding space: the trees, evenly spaced along the riverbank, create a measured cadence whose silence is only disrupted by the gentle diagonals of the boats' masts, suggesting the soft, hollow echoes of the boats' hulls as they are lulled by the water.

The long shadows of the trees, rendered with an almost pointillist sensibility, recall Camille Pissarro's sun-drenched *Late Afternoon in Our Meadow* (1887), which shares similar tones of muted mauve,



Camille Pissarro (1830-1903), *Late Afternoon in our Meadow*, 1887, National Gallery, London.

powdery blue and pink, and warm yellow on the ground, with small trees casting longer shadows than their height would suggest. These long silhouettes recall the hands of a sundial and suggest at once the passage of time and its slow, unhurried movement, evoking late sunny afternoons that seem to stretch endlessly beneath a generous, lingering light. The elongated trees and the sinuous line they follow along the riverbank, giving the composition a dynamic perspective that draws the eye inward, also recall Claude Monet's *Poplars (Autumn)* (1891), which shares a similar autumnal light.

In *Les arbres sur la rive, Quimperlé*, different colours dissolve into one another in a tapestry of vibrant brushstrokes. The foliage above shimmers with touches of rose, gold and ochre, suggesting autumnal light filtered through leaves rather than sharp contrasts. The canal itself is rendered in softened reflections, its surface a veil of turquoise and pale jade that echoes the shadows on the ground. Creating a mosaic-like surface, Le Sidaner masterfully illustrates light through chromatic vibrancy, with an 'extremely varied and subtle [palette] […] [where] the oils bind and melt together in delicate harmonies. […] With him, contours seem to emerge from the interplay of light, and in this respect, he is similar to Claude Monet'. (J. Baschet in *L'Illustration*, 1924, quoted in Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Paris, 1989, p. 37).

Le Sidaner held the Impressionists and Claude Monet in deep admiration, writing that the latter was '[working] to conquer a new light every day.' (H. Le Sidaner, *De la lumiere et de la couleur*, 1935, quoted in Y. Farinaux-Le Sidaner, *op. cit.*, p. 34). Indeed, for the Impressionists the work was never done, as light constantly changes. One of the most telling examples of this was Claude Monet's quasi-scientific observation of daylight on the same building at different times of day in his Rouen Cathedral series (1892–1894). Le Sidaner pursued this same obsession, which led some critics to say that 'in the past, he seemed to proceed as an Impressionist, painting light on surfaces rather than surfaces themselves' (C. Mauclair, *Preface to the catalogue of the Georges Petit exhibition*, 1935, quoted in Y. Farinaux-Le Sidaner, *op. cit.*, p. 39). In fact, the light in *Les arbres sur la rive, Quimperlé* is not so different from that in Monet's *Cathédrale de Rouen, Effet de soleil (Fin de journée)* (1892), painted at the end of a sunny day.

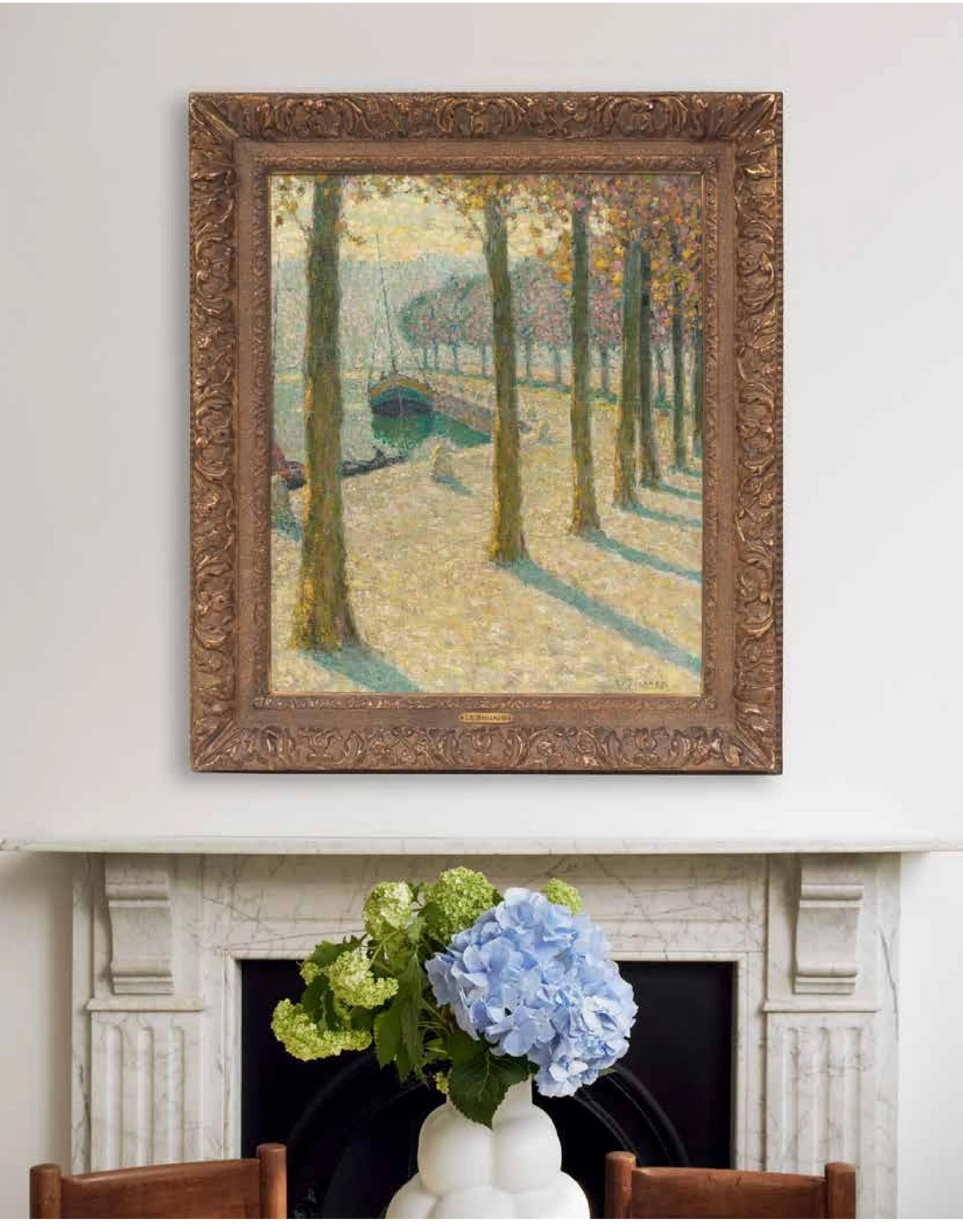
In deliberate contrast to the Impressionists, Le Sidaner did not habitually complete his paintings en plein air. Instead, he worked in the studio from sketches made on site and from memory once he had returned home. By distancing himself from direct observation, he freed his compositions from the burden of reality and reshaped the scenes through the filter of memory and sensation. As Camille Mauclair observed, Le Sidaner '[retained] the finest principles of the Impressionist masters in order to employ them in the expression of a psychological ideal altogether different from realism' (C. Mauclair, *L'Impressionisme, Son histoire, son esthétique, ses maîtres*, Paris, 1904, p. 198). In this way, his painting becomes less an exercise in empirical truth than an act of poetic reconstruction, where memory mediates perception and atmosphere supersedes fact.

In the paintings of Henri Le Sidaner, human figures are rare, and when they do appear, they are more suggested than truly seen. Here, in a quiet and uncommon moment, a fisherman stands at the centre left, tidying his tools aboard his boat at the end of a day's work. His presence does not dominate the scene; he is barely more than a shadow, almost dissolving into the surrounding light. This absence of clearly defined figures deepens the contemplative mood of the work. The painting feels suspended — poised delicately between reality and reverie — and becomes less a depiction of place than an evocation of atmosphere: a quiet meditation in colour, where light and water captivate the viewer in an instant of reverie. This introspective view, created from memory and old sketches, situates Le Sidaner at a mesmerising intersection between Impressionism and Symbolism.

Indeed, the painting resists narrative closure. No event unfolds, no figure commands interpretation; instead, meaning arises from the subtle orchestration of stillness. Le Sidaner thus moves away from Impressionism and its objectivity towards Symbolism and its emphasis on mood, suggestion, and inner experience rather than clear narrative. This softly lit landscape feels less like a specific location and more like a poetic evocation of solitude and reverie at the end of a quiet afternoon, reminiscent of Debussy's *Prélude à l'Après-midi d'un faune* (1892–1894). Both compositions avoid traditional development, dissolve sharp outlines, and create an atmosphere of suspension and introspection in a late sunny afternoon of natural contemplation, thus privileging sensation and the evocative power of suggestion over literal representation.

In the words of Paul Signac, Le Sidaner was 'a master at creating tender, soft, and silent atmospheres' (P. Signac quoted in Y. Farinaux-Le Sidaner, *op. cit.*, p. 31). Offering a wonderful sentimental evocation of the landscape, *Les arbres sur la rive, Quimperlé* stands as a compelling example of Le Sidaner's elegiac tone, situating the spectator within the scene, as though standing quietly among the trees, absorbed in solitary contemplation for a moment of respite, at a time when much of European art pursued fragmentation, political engagement, or radical formal experimentation.

Henri Le Sidaner in his garden.



7 AR

DAMIEN HIRST (B. 1965)
Argininamine
signed 'Hirst' (on the reverse)
household gloss on canvas
63.5 x 66cm (25 x 26in).
Painted in 1994

£180,000 - 250,000
€210,000 - 290,000
US$240,000 - 340,000

Provenance
Gift from the artist to the present owner

Exhibited
London, Gagosian Gallery, Britannia Street, *Damien Hirst: The Complete Spot Paintings 1986-2011*, 12 January - 18 February 2012

Literature
Jason Beard & Millicent Wilner (eds.), *Damien Hirst: The Complete Spot Paintings 1986-2011*, London, 2013 (illustrated p. 84)

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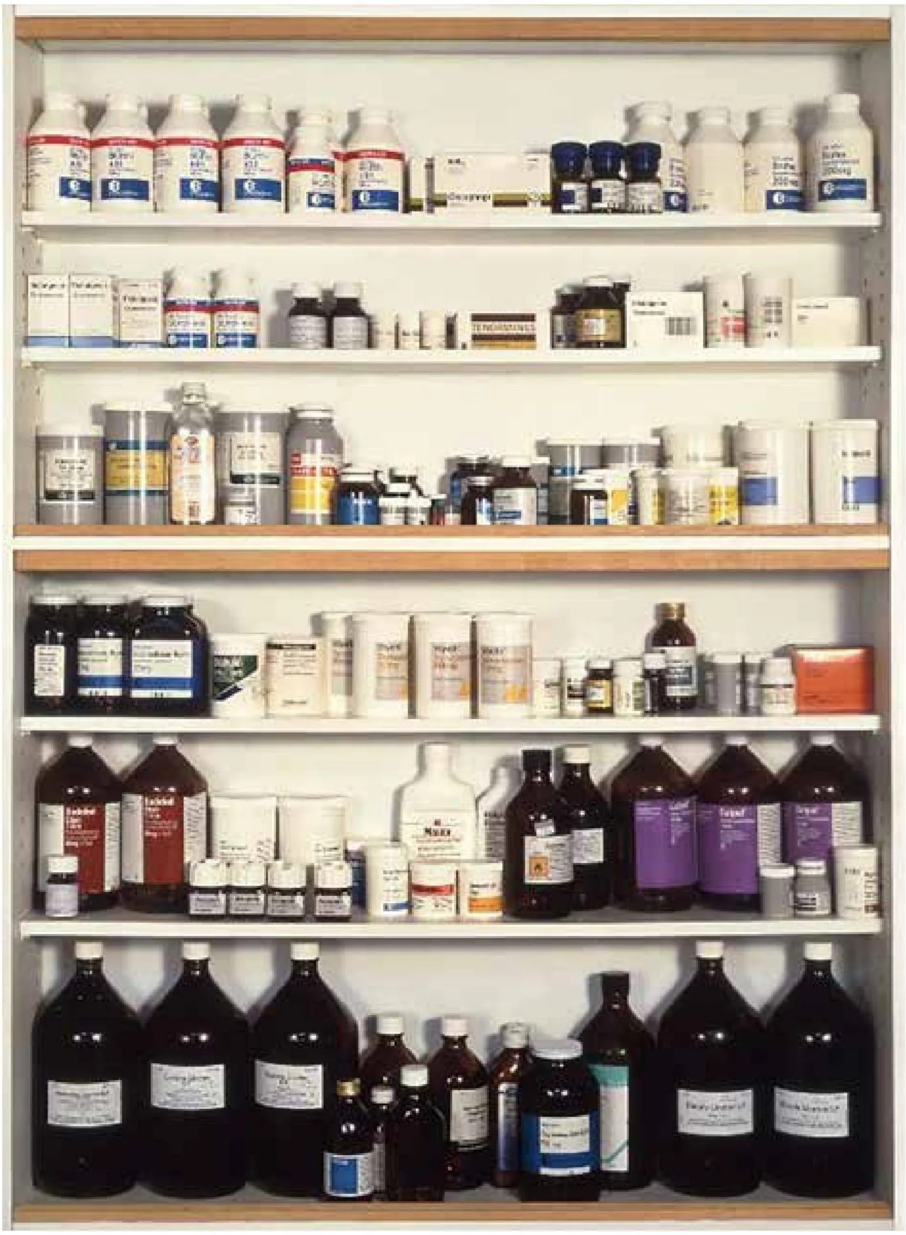


Damien Hirst (B. 1965), *Pretty Vacant*, 1989, San Francisco Museum of Modern Art, US.

Executed in 1994, *Argininamine* represents an early iteration of the body of work that propelled Damien Hirst to international prominence and critical distinction. Comprised of one hundred and fifty-six meticulously arranged, uniquely coloured dots set in a precise matrix of twelve rows and thirteen columns, *Argininamine* stands as an early and important example of Damien Hirst's acclaimed Spot series. Each chromatic sphere, while uniform in scale and spatial placement, is distinguished by its individual hue, creating a composition that is both systematically ordered and visually diverse. Despite the potential for infinite permutations within this framework, the overarching themes of life, death, science and art, and conceptual undercurrents resonate consistently throughout the entire series. With a diversely hued palette and distinct composition, *Argininamine* demonstrates these core principles with a high degree of formal control and precision.

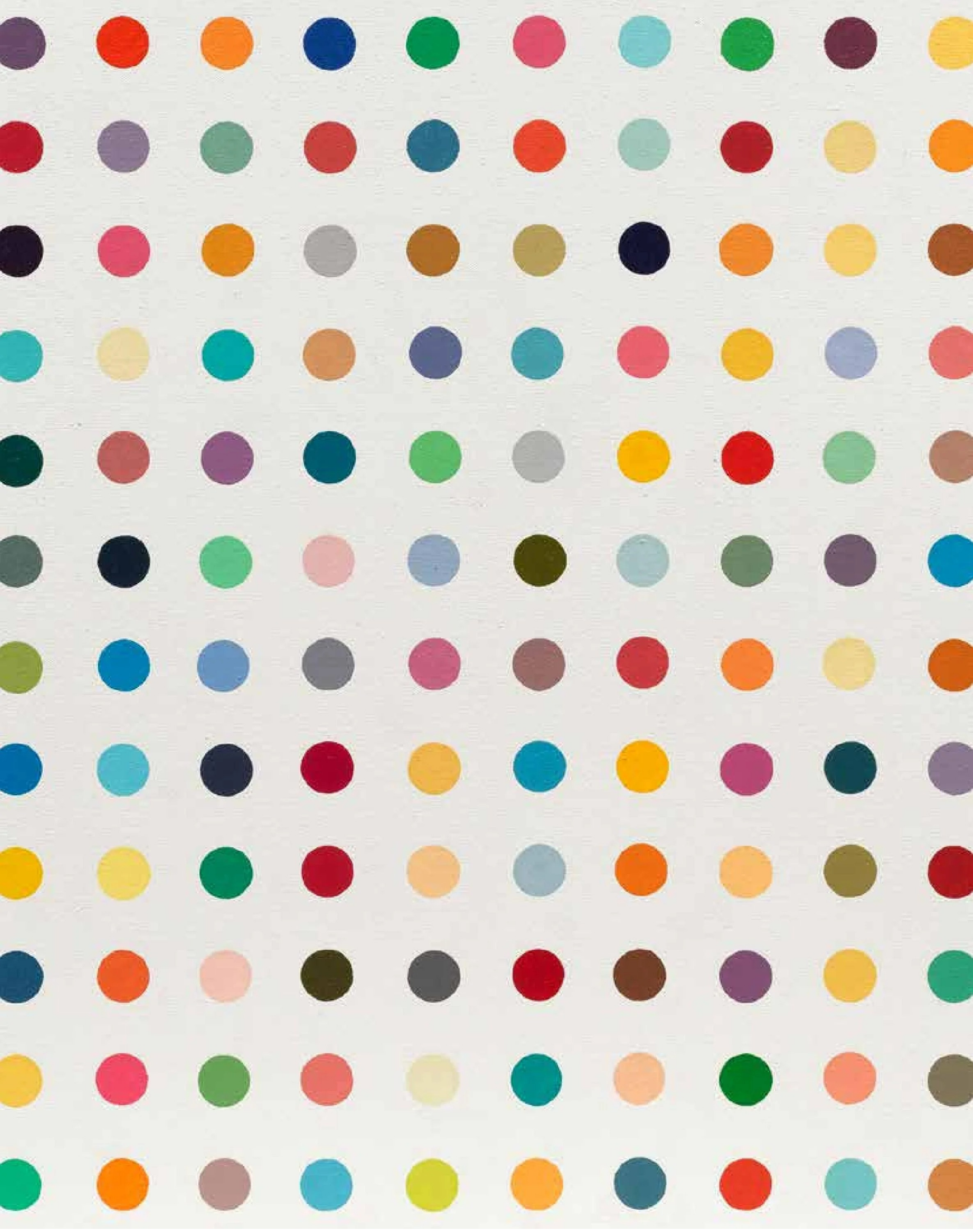
Emerging as a central figure among the Young British Artists during the late 1980s and 1990s, Hirst and his contemporaries were characterised by an entrepreneurial spirit and an embrace of unconventional, often provocative materials and methods. His first curatorial initiative, *Freeze*, staged in 1988 while he was still a student at Goldsmiths College of Art, featured two *Spot* paintings and marked a pivotal moment, catalysing the rise of both Hirst and the YBA collective to immediate recognition within the contemporary art world. Each spot in the series is painstakingly executed by hand using household gloss paint within a rigorously predetermined grid, a practice that interrogates the tension between mechanical precision and the corporeal trace of human intervention.

> **“I started them as an endless series…**
> **a scientific approach to painting in a similar way to**
> **the drug companies’ scientific approach to life”**
>
> - Damien Hirst

Argininamine is part of the most well-known subseries of the *Spot* series; the *Pharmaceutical* paintings. These were initially conceived alongside Hirst's renowned *Medicine Cabinets* and further the artist's lifelong interest in the conversation between faith, art and science. Hirst sees medicine as a potent belief system, in which society is seduced by drugs and persuaded of their capacity to cure all ailments and sustain life, while rarely interrogating their side effects: "Art is like medicine, it can heal. Yet I've always been amazed at how many people believe in medicine but don't believe in art" (D. Hirst, *I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now*, London 2006, p. 246). The artist derived the titles of each *Pharmaceutical* painting from an alphabetical listing of drug names cited in the Sigma-Aldrich chemical company catalogue that he first encountered in the early 1990s. As such, the *Pharmaceutical* paintings can be seen as an extension of the medical supplies found in Hirst's *Medicine Cabinets* with each spot signifying an individual pill.

Through each carefully hand-painted spot, Hirst is able to establish his broader artistic philosophy while creating a distinctive and instantly recognisable visual language. The artist has built upon this discourse over the years, creating a triumphant output of fully unique works that utilise this language. Entirely fresh to the market, *Argininamine* was included in Gagosian Gallery's ambitious 2012 exhibition series *The Complete Spot Paintings 1986–2011*, which presented over 300 works from the series across all eleven of the gallery's global locations. Spanning a remarkable range in scale—from minuscule pinhole-sized marks to expansive compositions featuring spots measuring up to 60 inches in diameter—each spot asserts a presence that becomes acutely palpable when viewed in person. This singular exhibition series highlighted the artist's impressive production and investigation of the spot, which is central to Hirst's aesthetic inquiry exploring the dialectic between seriality and individuality. As he reflects: "I've always liked series. [...] You get some sort of security from the repetition of a series. If you say something twice, it's pretty convincing. It's more convincing than if you say it once. I think it's also the implication of the endlessness, which kind of theoretically helps you avoid death. [...] People are afraid of change, so you create a kind of belief for them through repetition. It's like breathing. So I've always been drawn to series and pairs. A unique thing is quite a frightening object" (The artist in conversation with Hans Ulrich Obrist, *In the darkest hour there might be light: Works from Damien Hirst's Murderme Collection*, London, Serpentine Gallery/ Other Criteria, 2008).

Unfolding across a radiant chromatic spectrum, *Argininamine* manifests a structured, contemplative grid that invites reflection on the intricate interrelations among science, religion, art, beauty, life, and death. The seemingly molecular structure of *Argininamine* suggests a tension between beauty and horror within the sphere of scientific discovery, acknowledging that no matter how deeply we question the mechanics of the world, we remain subject to the unknowable operations of fate. As resonant today as at the time of its creation, this work offers a powerful, lyrical meditation on themes that remain central to the human condition. Through its elegant synthesis of order and emotion, *Argininamine* epitomises Hirst's enduring engagement with existential inquiry and aesthetic precision.



8 * AR TP

SARAH LUCAS (B. 1962)
Gold Cup Maradona
inscribed with the artist's signature, number and foundry mark 'Sarah Lucas 1/3'
bronze
445 x 200 x 340cm (175 1/8 x 78 3/4 x 133 7/8in).
Executed in 2015, this work is number 1 from an edition of 3 plus 1 artist's proof

£300,000 - 400,000
€340,000 - 460,000
US$410,000 - 540,000

Provenance
Sadie Coles HQ, London
Acquired from the above by the present owner in 2016

Exhibited
Venice, The British Pavillion, 56th Venice International Art Biennale, *I SCREAM DADDIO*, 9 May - 22 November 2015 (another from the edition exhibited and illustrated pp. 91, 93, and 94)

Opposite: Another from the edition exhibited at the 56th Venice International Art Biennale, 2015.

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GRAN BRETAGNA

> **“As a young artist I felt that in making art I could be objective… Looking at it all now it seems highly personal and more autobiographical than I thought.”**
>
> - Sarah Lucas

Executed in 2015, Sarah Lucas' *Gold Cup Maradona* is exuberant, monumental and commands attention through its scale, colour, and complex composition. Distinctive within the artist's oeuvre for its imposing size, the present work bears the hallmarks of Lucas' internationally acclaimed work. The result is a striking sculpture that perfectly epitomises the artist's decades-long rebellious yet playful engagement with the art historical tradition of the portrayal of the human form, challenging traditional notions of gender, sexuality and identity. Through its twists and bulges, the present work depicts an anthropomorphic cast whose natural bodily contours mirror and reshape reality. With *Gold Cup Maradona*, Lucas elevates bravado and bodily excess to an epic status, gleaming with irreverence and audacity.

First presented on the portico of the British Pavilion at the 56th Venice Biennale in 2015, *Gold Cup Maradona* asserts both physical and conceptual dominance. Originally conceived specifically for this site, the sculpture exemplifies Lucas' long-standing commitment to creating work in direct and thoughtful dialogue with its surroundings. During its Venice presentation, the boldly masculine, fluid contours of *Gold Cup Maradona* sprawled across the British Pavilion's entrance, dynamically disrupting the restraint of its neoclassical façade while simultaneously enticing viewers into the pavilion by provoking curiosity through its irreverent presence.

The figure's towering phallus audaciously sliced through the *Gran Bretagna* sign, yet this irreverent act was accompanied by a thoughtful engagement with art history: the sculpture occupied the same site as Henry Moore's *Double Standing Figure* in 1948. Here, Lucas established a purposeful challenge between the comical representation of the sexualised male form and Moore's abstract figures, which intended to represent the optimistic and humanist values embodied in modernism.

Notably, at the time of the 56th Venice Biennale, only four women prior to Lucas had been selected to exhibit in the British Pavilion: Barbara Hepworth in 1950, Bridget Riley in 1968, Rachel Whiteread in 1997, and Tracey Emin in 2007. As such, the commanding sculpture that greeted visitors served as a powerful articulation of Lucas' mature confidence in her position as a leading British female artist at the time of the work's creation, a distinction that the artist still carries today.

Lucas is widely associated with sculptural depictions of the female body fashioned from soft fabrics and pliable materials – most notably tights, which openly allude to conventionally feminine objects and rituals. *Gold Cup Maradona*, by contrast, turns to the male form and to bronze, a resolute and weighty material often coded as robust or even masculine. Yet through this medium Lucas deftly conjures a sense of bodily suppleness, lending the sculpture an inviting tactility and warmth that temper its imposing presence despite the material's inherent hardness. In doing so, the work conveys a delicacy and vulnerability comparable to that found in her fabric-based pieces. This portrayal of the male body, poised between figurative abstraction and sexualised formalisation, carries a palpable vitality and fragility akin to that sensed in the artist's flexible textile sculptures.

The choice of yellow is reminiscent of Lucas' recurring engagement with eggs, evident throughout her practice, where these function both as humorous references to the female body and as symbols of fertility and reproduction. One of the most recognisable works by the artist is *Self Portrait with Fried Eggs*, from 1996, where two fried eggs were placed on the artist's breasts as a playful representation of femininity and fertility while defying common representations of women through the male gaze. The incorporation of eggs throughout the artist's practice "put[s] the fate of the egg – typically understood as the female reproductive cell – into the hands of women, perhaps alluding to political debates concerning women's rights over their own bodies" (Margot Norton, *Sarah Lucas Au Naturel*, New York 2019 p. 99).

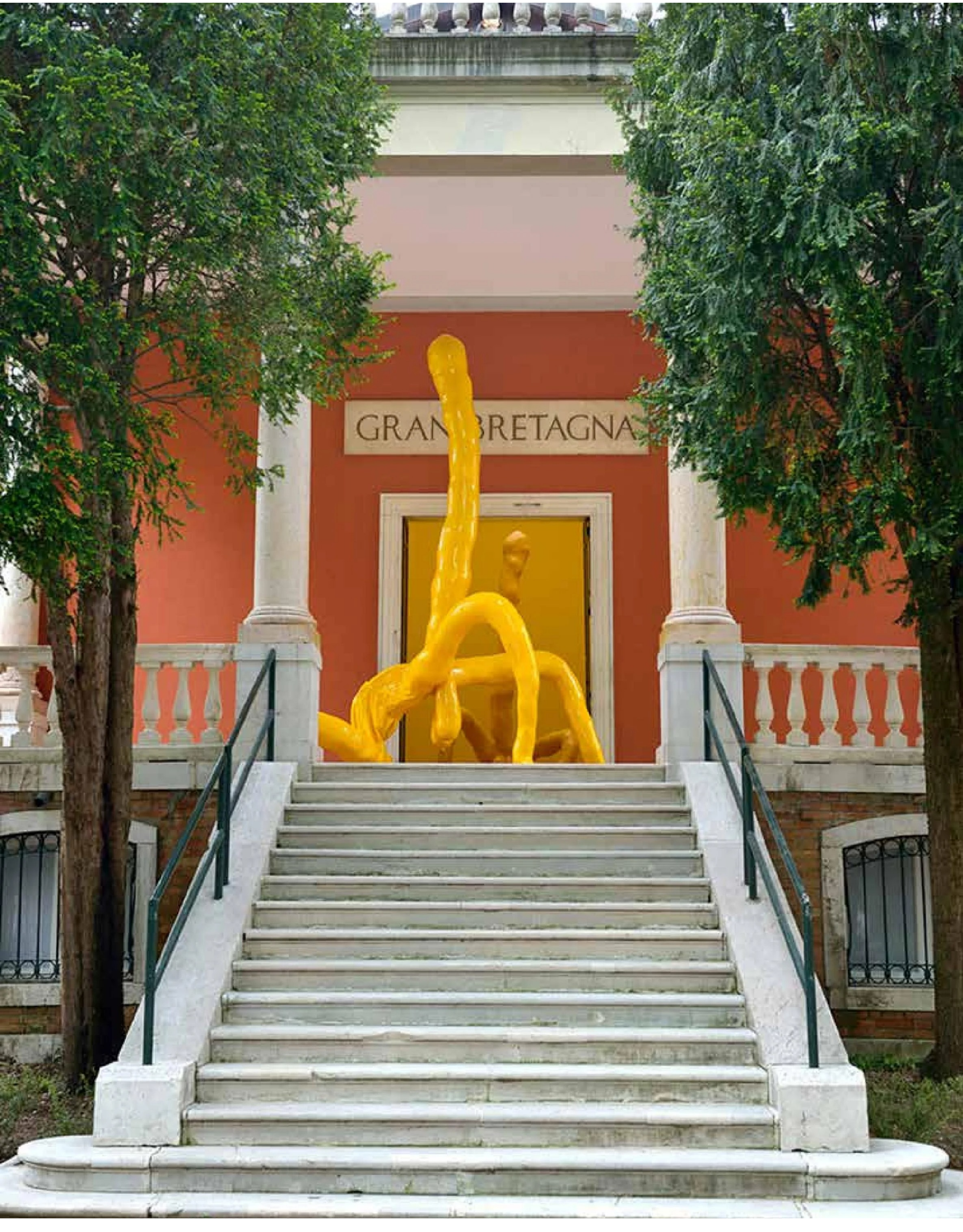
Opposite: Sarah Lucas (B. 1962), *Self Portrait with Fried Eggs*, Tate, London.

Henry Moore with *Double Standing Figure* in the garden at Hoglands, c. 1950.

As Lucas herself explains, "So why yellow? Is it because I've been wondering, in terms of the two large sculptures, what colour they should be? Or is [it] because I've been wondering how to get eggs into the thing?" (S. Lucas, *I SCREAM DADDIO*, London, 2015, p. 52). Lucas experimented extensively with different shades of yellow, testing them on various surfaces and observing how they shifted under changing light conditions and at different times of day. Ultimately, the artist chose a colour called Gold Cup, a vivid yellow, for the present work, exhibited on the outside of the pavilion, and *Deep Cream*, a slightly paler variation, for its sister-piece exhibited inside, with each colour contributing its name to the work's title.

Renowned for her bold, mischievous, and unapologetically provocative approach, Lucas' practice is defined by irreverent humour and the inventive use of visual puns and crude euphemisms. Working across sculpture, photography, and installation, her work consistently engages the body in its physical, cultural, and psychological dimensions. With both wit and sincerity, Lucas addresses themes of sex, mortality, and British identity, embracing sensationalism as a strategic and critical tool rather than mere shock. Her suggestive forms deftly undermine clichés propagated by popular media, while her sustained interrogation of gender foregrounds the performative nature of femininity and masculinity. *Gold Cup Maradona* stands as a confident and celebratory culmination of Sarah Lucas' sculptural prowess, uniting humour, provocation, and historical awareness within its fluid, imposing and striking forms. Through its monumental scale, radiant colour, and deliberate engagement with site and gender representations, the present work asserts Lucas' authoritative voice within British and international contemporary art, leaving an enduring and unforgettable impression on both the pavilion and its viewers alike.

Opposite: Another from the edition exhibited at the 56th Venice International Art Biennale, 2015.


GRAN BRETAGNA

9 AR

DAMIEN HIRST (B. 1965)
Beautiful, Dental, Brushing, Full Mouth Rehabilitation, Mullish, Thank You Painting
household gloss on canvas
Diameter: 121.9cm (48in).
Painted circa 1995

£120,000 - 180,000
€140,000 - 210,000
US$160,000 - 240,000

Provenance
Gift from the artist to the present owner

> **“Spin art is about accepting whatever happens and being available to it.”**
>
> - Damien Hirst

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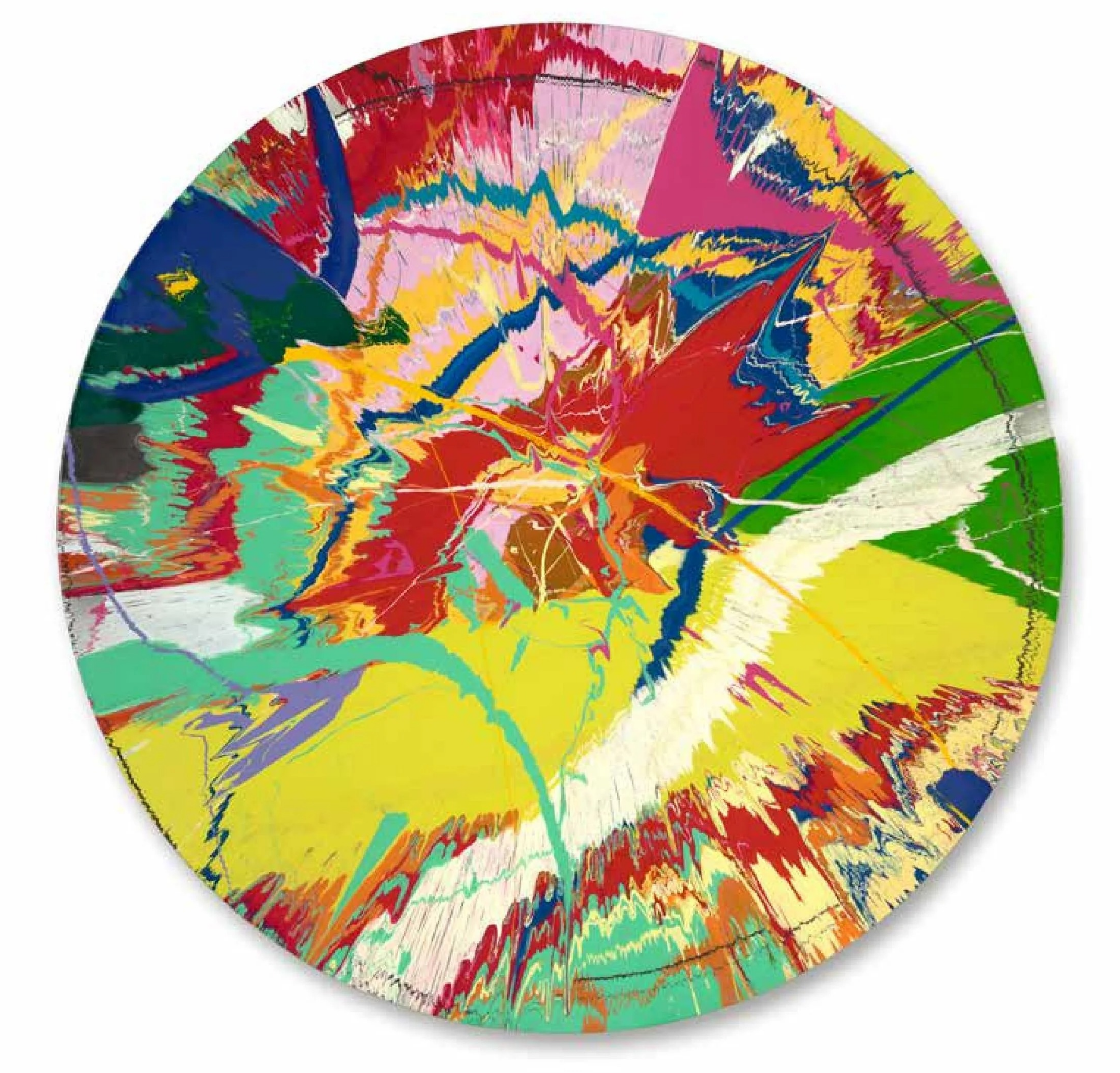

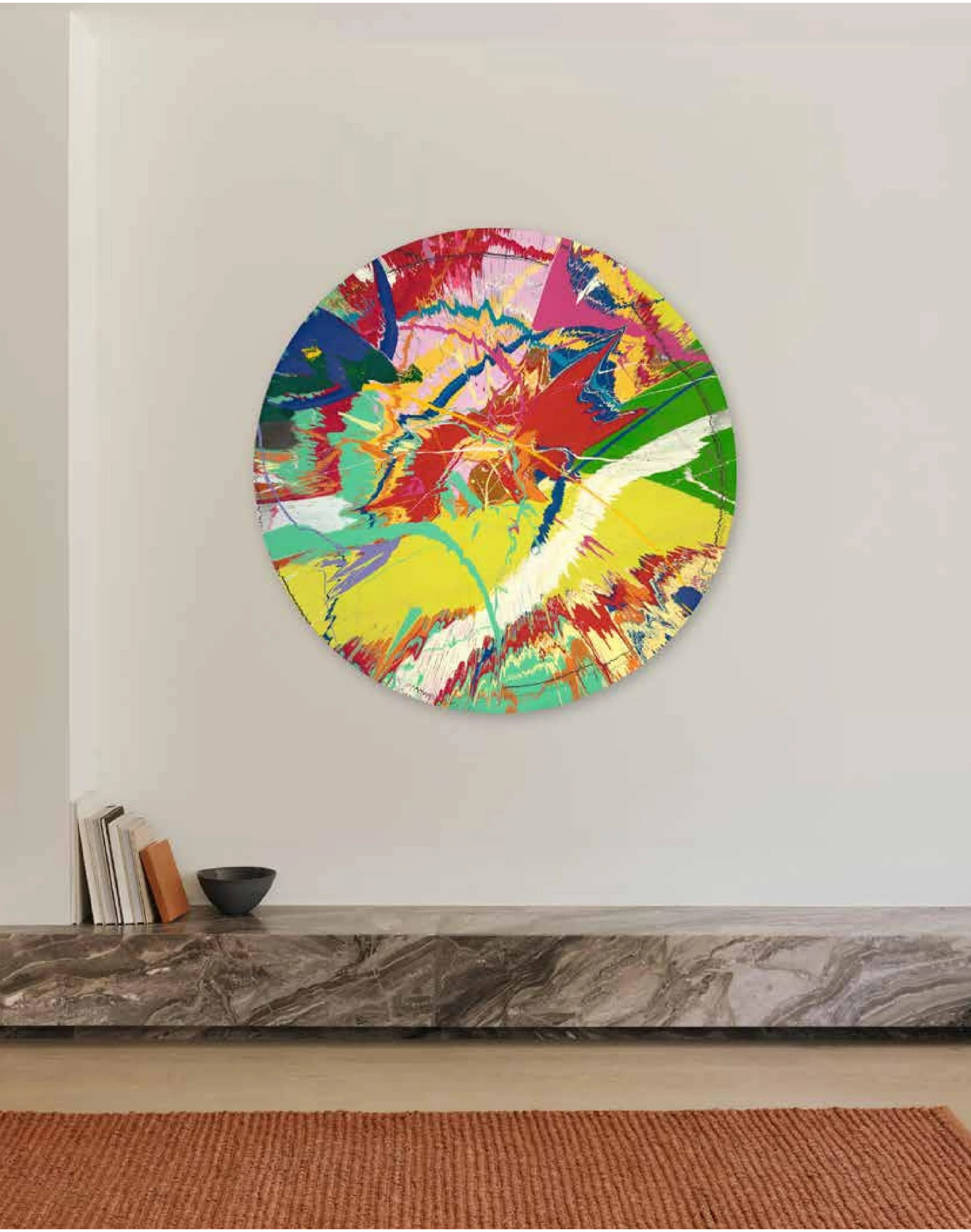

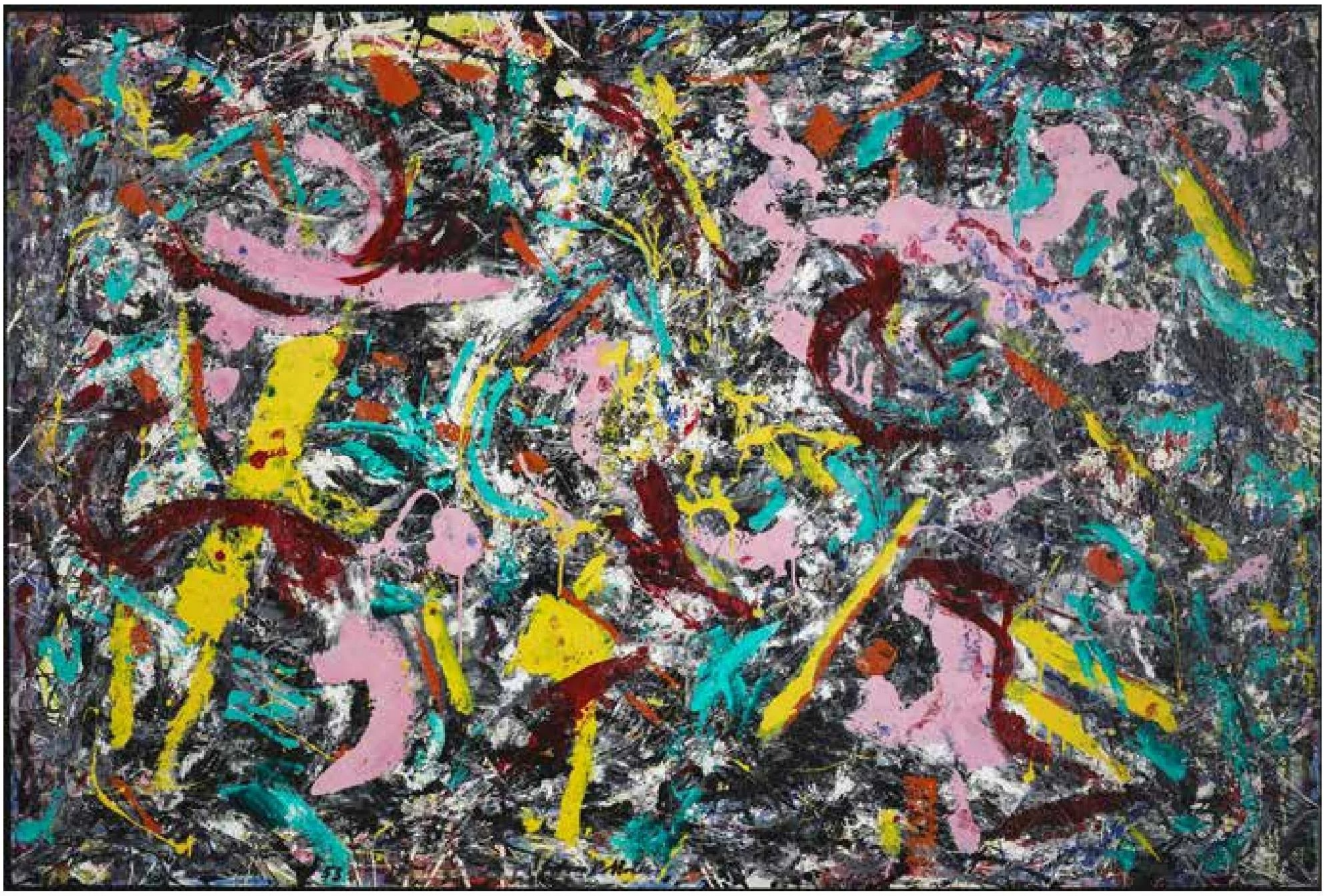

Jackson Pollock (1912-1956), *Unformed Figure*, 1953, Museum Ludwig, Cologne.

Executed circa 1995, *Beautiful, Dental, Brushing, Full Mouth Rehabilitation, Thank You Painting* is an early and luminous example of Damien Hirst's iconic series of Spin paintings. Hirst initiated this body of work in 1992, experimenting with the centrifugal force of a rapidly rotating circular canvas onto which he poured vivid streams of household paint. These celebrated Spin paintings captivate through their vibrant kineticism, generated by the spontaneous operations of chance, as the artist's own hand is nearly removed from the final composition. The methodology of the present work recalls Jackson Pollock's revolutionary drip paintings, through which Pollock pioneered a technique of dynamically dripping and pouring skeins of paint onto canvas or paper spread upon the floor beneath him. Similarly animated and bursting with chromatic intensity that seems to extend beyond the canvas's perimeter, Hirst's Spin paintings engage the uncertainty inherent in human experience, emblematic of the artist's enduring pursuit to transcend predetermined limits within his own artistic practice.

Shaped by postmodernism's privileging of chance and the aleatory, Hirst's Spin paintings stand in marked contrast to his methodical Spot series, though both interrogate the notion of an imagined mechanical artist, which is a conceit Hirst has provocatively sustained throughout his diverse oeuvre. *Beautiful, Dental, Brushing, Full Mouth Rehabilitation, Thank You Painting* unites the automatic with the tactile, creating organic, unique painterly gestures through a regulated process. The tension between automation and chance lies at the heart of Hirst's practice, through which he seeks to unsettle convention and extend the formal and conceptual boundaries of painting, while reaffirming his enduring engagement with mortality, where chance and control remain inextricably entwined.

As with much of Hirst's oeuvre, the apparent simplicity of the spin painting technique is inseparable from his fundamental interrogation of art's function and value. The artist has recounted that the series was inspired by childhood memories of watching *Blue Peter* presenter John Noakes demonstrate a variant of the process using a motorised cardboard spinning device. Some time after viewing the broadcast, Hirst attended a school event where he first attempted spin painting himself, recalling a sustained fascination and near-obsessive compulsion to repeat the act again and again. Ironically, Hirst later inaugurated his own spin painting enterprise within a comparable milieu: after producing several early works in his Brixton studio in 1992, he established, the following year, a spin art stall with fellow artist Angus Fairhurst at Joshua Compston's street fair *A Fête Worse than Death*. For the occasion, the performance artist Leigh Bowery famously transformed Hirst and Fairhurst into clowns, and visitors were invited to produce their own spin paintings, which the artists signed upon completion.

In 1994, whilst living in Berlin, Hirst commissioned the fabrication of his own spin machine, a development that marked the moment at which the series began to take shape. Created circa 1995, the present work encapsulates the euphoric ecstasy of these early investigations. As the Spin paintings became increasingly popular, Hirst never lost his childlike sense of wonder in the process that had inspired him as a young boy. It remained, for him, 'a miracle of technology'; 'I really like making them', he professed. 'And I really like the machine, and I really like the movement. Every time they're finished, I'm desperate to do another one' (D. Hirst, quoted in D. Hirst and G. Burn, *On the Way to Work*, London 2001, p. 221). Ultimately, these works function as unrestrained affirmations of the power of painting: by removing his own hand directly from the process, Hirst reawakens a primal sense of awe in its unpredictable possibilities.

Hypnotic in composition and resplendent in chromatic brilliance, *Beautiful, Dental, Brushing, Full Mouth Rehabilitation, Thank You Painting* is an exquisitely executed work that provides a kaleidoscopic and meditative experience for the viewer.

10 *
JIM HODGES (B. 1957)
How Happy We Will Be
white brass chains
35 x 41cm (13 3/4 x 16 1/8in).
Executed in 1997

£100,000 - 150,000
€110,000 - 170,000
US$140,000 - 200,000

Provenance
CRG Gallery, New York
Acquired from the above by the present owner

> **"The artwork is an invitation and an opportunity for connection. It was conceived as a meditation and a celebration to honor the spectrum of beauty we share."**
>
> - Jim Hodges

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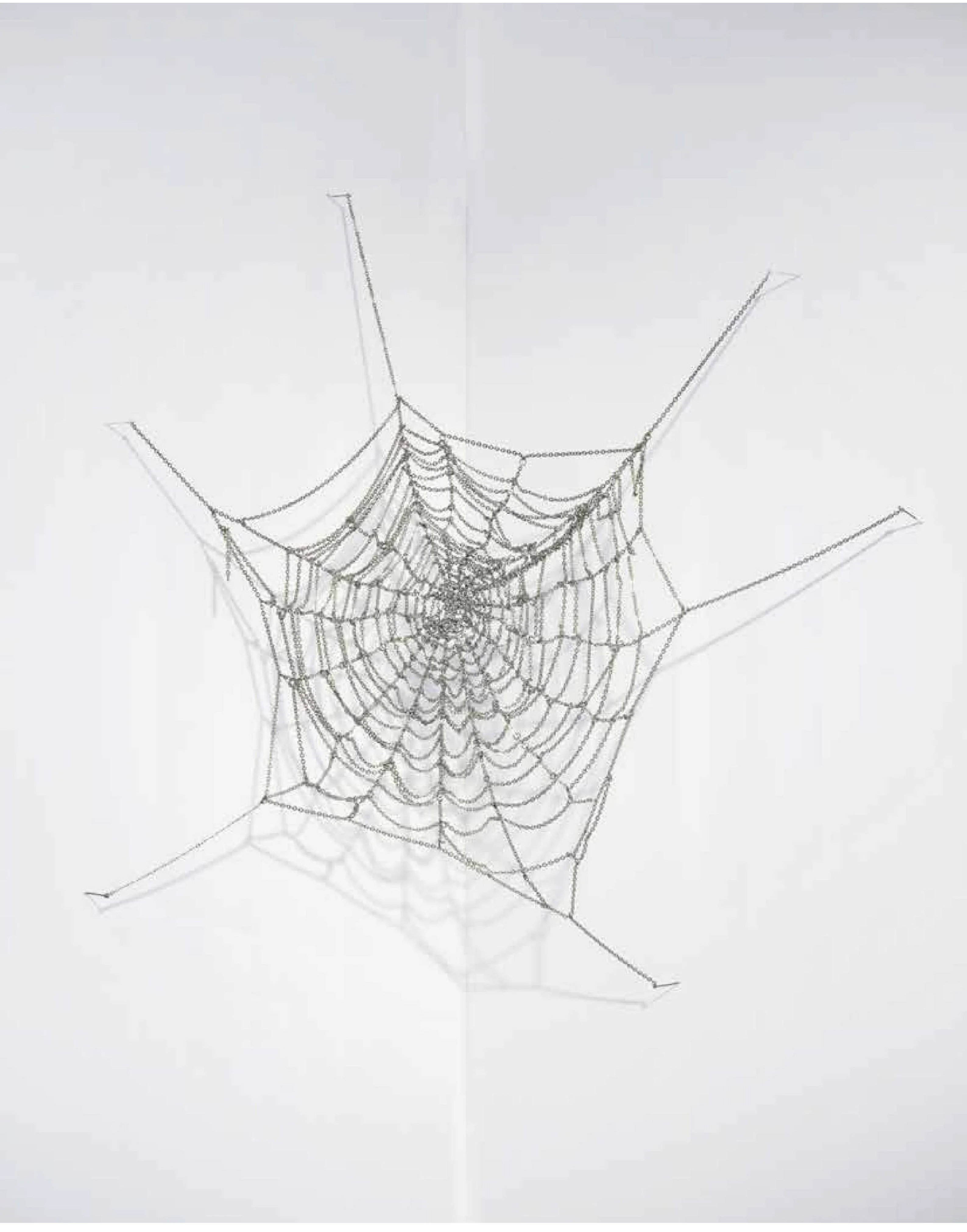


Objects That Matter: Property From an Important Latin American Collection

Executed in 1997, *How Happy We Will Be* is an exemplary work from Jim Hodges' celebrated series of spider web constructions, a body of visually striking and conceptually rigorous works that have become synonymous with his artistic practice. The present work consists of numerous webs composed of white brass chains, meticulously arranged into a delicate, organic structure reminiscent of natural forms. *How Happy We Will Be* embodies a compelling duality: it is simultaneously fragile and resilient, ethereal and material, simple and complex. The title itself suggests a sense of hope and longing, an implication that optimism may persist even amid signs of aging and deterioration.

Hodges began his career as a painter but expanded his practice to encompass a broader range of media in the late 1980s. Prior to this shift, he produced a series of drawings of roses using ink on paper napkins. Inspired by this experience, Hodges sought to move beyond the inherently delicate medium of these paper napkins, turning instead to chains as the foundation of his next body of work. In his spider web constructions, the chain is both materially and conceptually strong—durable and enduring in ways paper could not be. For Hodges, these webs represent an extension of his drawing practice, reimagined through a new and invigorated exploration of the line. His practice during this period also began to confront themes tied to the AIDS epidemic, a historical tragedy that profoundly impacted both the artist and his community. Themes of beauty, fragility, and loss, particularly in relation to this context, resonate throughout his oeuvre and are acutely visible in spider web works such as *How Happy We Will Be*.

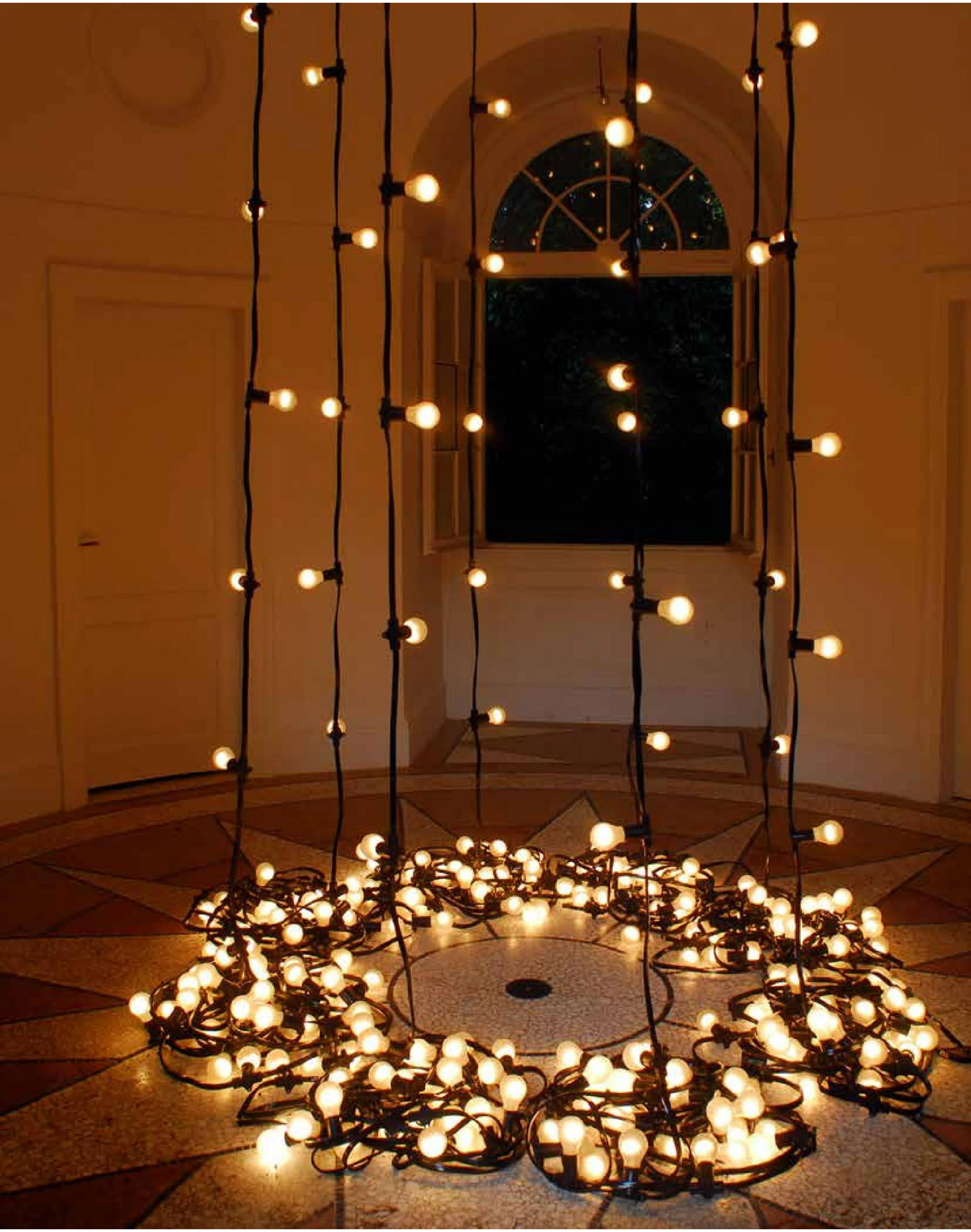
The spider web itself is laden with symbolic associations: it evokes time, neglect, and nature, but also strength and survival. While the spider constructs its web to ensnare prey, its intricate structure remains ephemeral and easily destroyed. Like his contemporary Felix Gonzalez-Torres, Hodges employs simple forms and materials to communicate profound and layered ideas with remarkable clarity. Both artists' pared-down aesthetic strategies give rise to presentations that are deceptively straightforward yet thematically complex. The transience of life and the simultaneous resilience required for survival are distilled with particular force in *How Happy We Will Be*.

Reflecting on his practice, Hodges has remarked: "I was working with a delicacy of material and thinking very much about time and the impossibility of halting it. For me, that was everywhere I turned. Given the kind of reality that my generation was born into—disease being part of it, and bigotry and homophobia—I think what I got was this incredible challenge of rising to an occasion. I still feel very much in tune with that question: What do we do with this reality?" (Jim Hodges as quoted in Hilarie M. Sheets, "Jim Hodges: Under the Denim Sky," *ArtNews*, January 2014, accessed online).

How Happy We Will Be mesmerises its viewers in its shimmering lattice, prompting reflection on love, life, beauty, and temporality. The elaborate yet delicate configuration is spatially commanding and visually arresting, its luminous strands captivating the gaze with a lasting effect. In contrast to the conventional associations of spider webs with fragility, decay, and impermanence, Hodges' work transforms the motif into one of endurance, permanence, and aesthetic vitality. *How Happy We Will Be* thus inverts the symbolic qualities of the spider web, asserting itself as strong, lasting, and resonant across time.

Ultimately, the present work stands as a quintessential example of Hodges' spider web series, for which the artist has achieved international recognition. *How Happy We Will Be* highlights the beauty within the mundane, while also evoking life's inherent fragility. His webs emerge from layered memories, transforming everyday objects into vessels of remembrance and the viewer's own emotions to sustain the works' enduring resonance.

Opposite: Felix Gonzalez Torres (1957-1996), *Untitled (America)*, 1994, Biennale Venezia, 2007.



11 * AR

ALIGHIERO BOETTI (1940-1994)
Mettere i verbi all'infinito
ballpoint pen on paper laid down on canvas, in three parts
Each: 100 x 70cm (39 3/8 x 27 5/8in).
Executed in 1978

£200,000 - 300,000
€230,000 - 340,000
US$270,000 - 410,000

This work is registered in the Archivio Alighiero Boetti, Rome, under the number 571.

Provenance

Galerie Durant-Dessert, Paris
Private Collection, France (acquired from the above in 1989)
Anon. sale, Sotheby's, New York, 12 May 2016, lot 139
Acquired from the above by the present owner

Literature

Exh. cat., *Alighiero Boetti*, Ravenna, 1984, no. 7 (illustrated pp. 44-45)
Bernard Blistène, 'Fontana Burri Manzoni e l'Arte Povera: La Mauvaise Question', in *Artstudio*, No. 13, Summer 1989 (illustrated p. 27)
Martin De Luca & Massimo Minimmi (eds.), *Alighiero e Boetti*, Ravenna, 1990, no. 46, p. 55
Mark Kremmer, 'Lightness as a Weapon. On the Work of Alighiero e Boetti', in *Archis*, No. 2, February 1995 (illustrated p. 71)
Lara Vinca Masini, *Arte Contemporanea, La Linea del Modello, Arte Come Progetto del Mondo*, Florence, 1996, no. 3136 (illustrated p. 617)
Jean-Christophe Ammann, *Alighiero Boetti, Catalogo generale, Tomo secondo, Opere 1972-1979*, Milan, 2012, no. 951 (illustrated p. 287)

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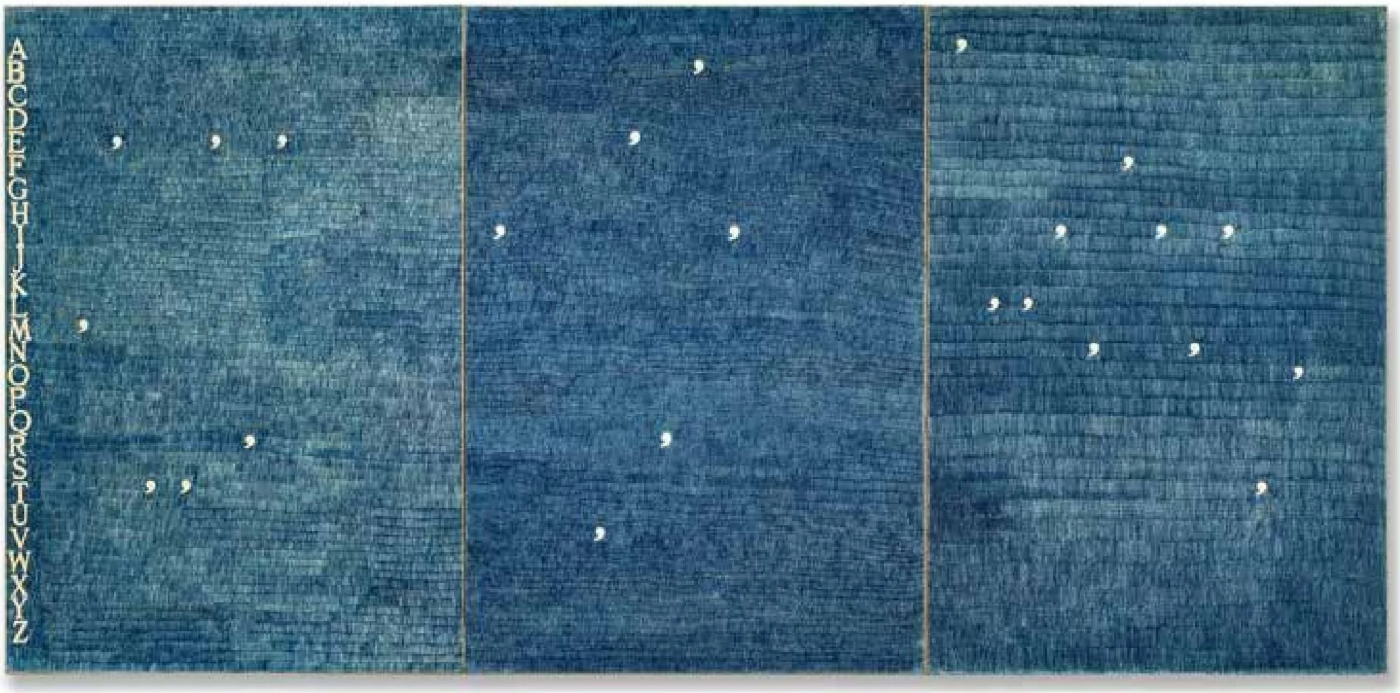


ABCDEFGHIJKLMNOPQRSTUVWXYZ

“It’s like looking at a starry sky. Someone who does not know the order of the stars will see only confusion, whereas an astronomer will have a very clear vision of things.”

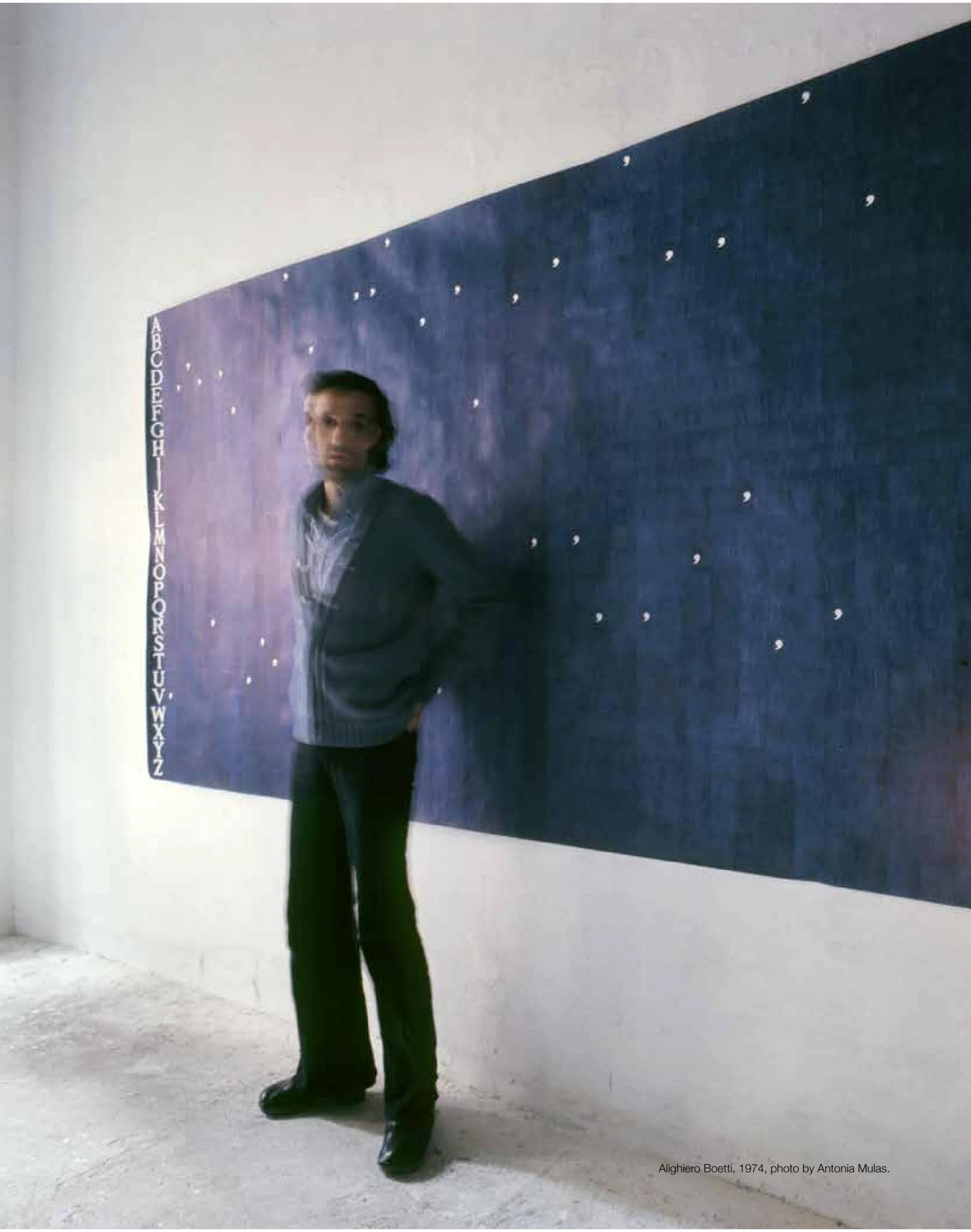
- Alighiero Boetti

Mettere i verbi all’infinito, from 1978, is a defining work from Alighiero Boetti’s celebrated lavori biro series (or ballpoint drawings), which examine the intersections of linguistic, numerical and visual systems. Initiated in 1972, the series employs the modest medium of the ballpoint pen to generate densely textured fields of colour, composed of accumulative strokes and punctuated by small, luminous white commas. Through this controlled yet open-ended process, *Mettere i verbi all’infinito* beautifully articulates Boetti’s sustained engagement with structure, language, systematisation and the production of meaning.

Though seemingly dispersed randomly across the page, each comma is meticulously positioned to correspond with a specific letter of the alphabet, identifiable by tracing their sequence against the key along the left-hand side of the composition. As Boetti explained, “A word turns into a sign, into a compilation of commas with a meaning... you must render the comma as something that is not stable” (the artist quoted in *Alighiero Boetti: Mettere al mondo il mondo*, Frankfurt, 1998, p. 63). Moving from left to right, the viewer gradually deciphers the coded message, which in this instance reveals the title: *Mettere i verbi all’infinito*. In engaging the viewer in this process of revelation, Boetti constructs a subtle yet playful game that simultaneously deconstructs and celebrates the capacity of letters to convey information, while poetically acknowledging his enduring fascination with language and wordplay.

The work destabilises the perceived authority of the Latin alphabet, exposing it as an artificial system governed by arbitrary rules rather than a fixed conduit of meaning. In doing so, it evokes a sustained tension between control and uncertainty, logic and intuition, as comprehension emerges incrementally through careful attention. This delicate oscillation between order and unpredictability exemplifies one of Boetti’s central preoccupations: *ordine e disordine*, opposing forces that coexist in a state of continual flux, shaping the conceptual framework of his practice.

Made up of three individual panels, each painstakingly filled with rich, subtly gradated fields of royal blue ink, *Mettere i verbi all’infinito* presents a shimmering vision of space, the white commas appearing like a mysterious astronomical constellation or a series of falling raindrops against its expanse. While the laborious process demanded a heightened level of attention to ensure the surface was filled as densely as possible, a number of subtle textural shifts can be detected throughout. Each panel is imbued with the distinctive rhythm of its maker, resulting in fluctuating fields of colour that appear to undulate across the composition. These variations depend on numerous factors: from the quality of the pen and the pressure applied, to the speed of each stroke, the temperament of the maker, and even the gradual loss of pigment as the pen began to run out of ink.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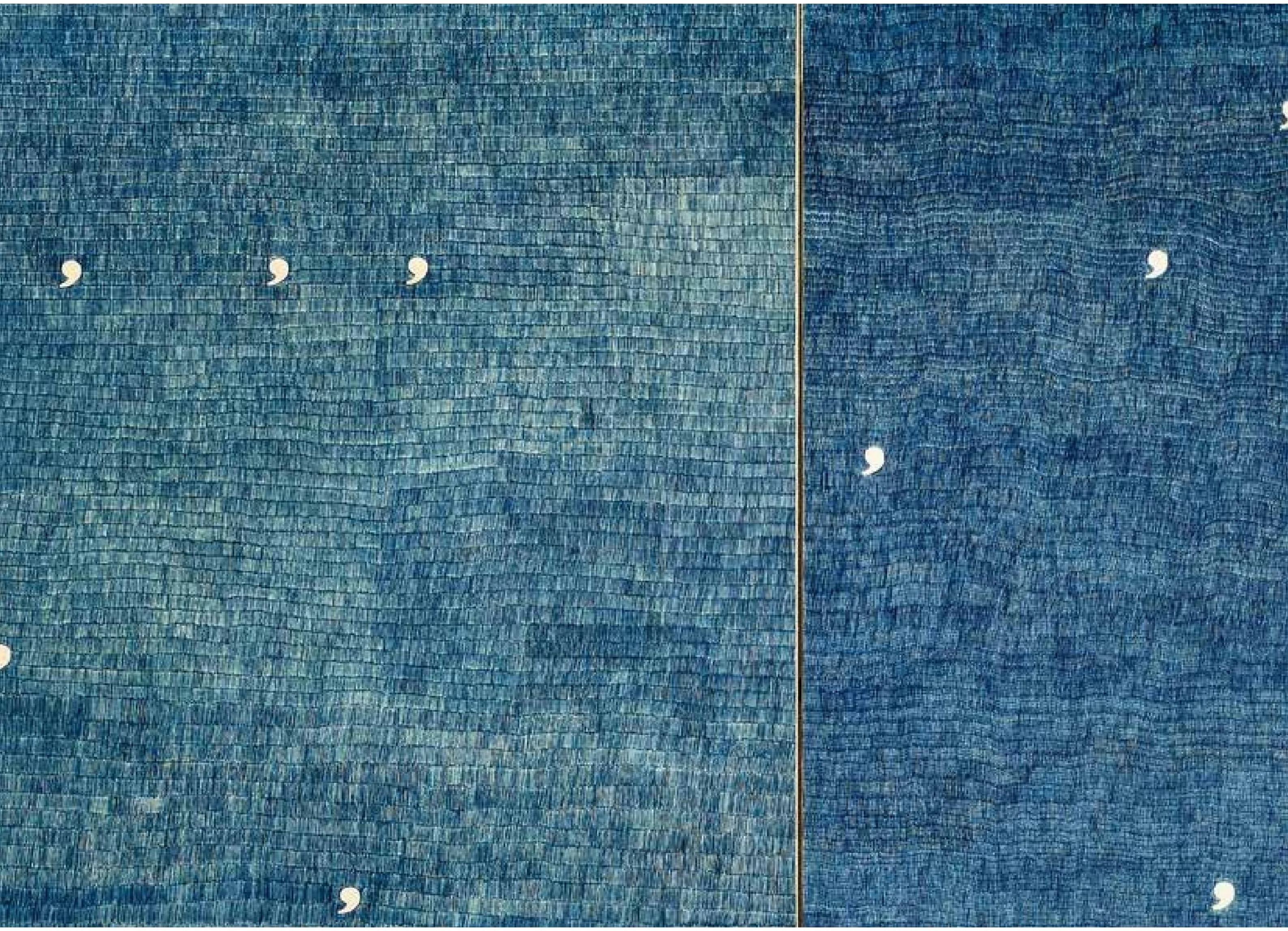
Alighiero Boetti, 1974, photo by Antonia Mulas.



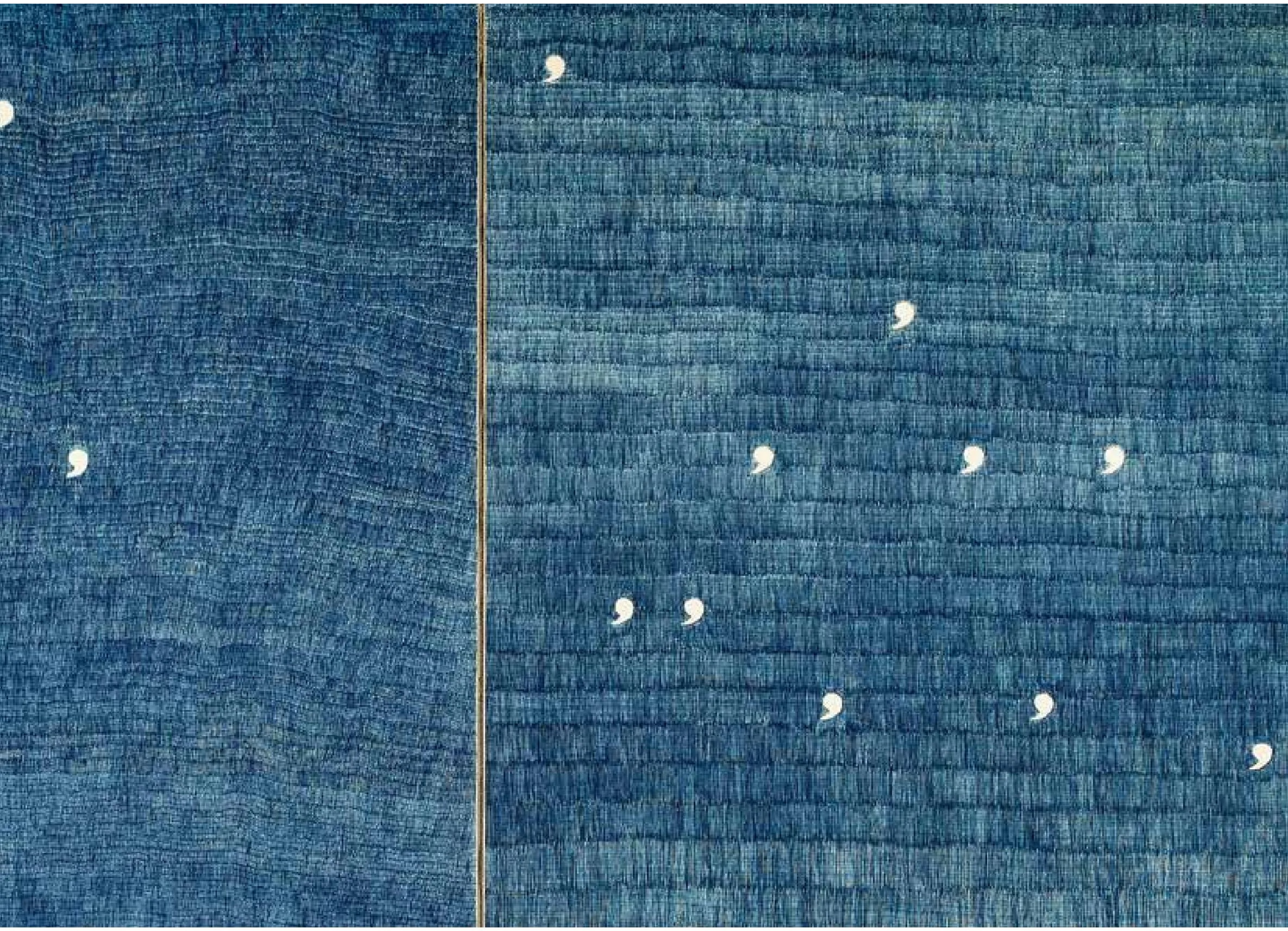
In each of the *lavori biro* works, Boetti employed a group of collaborators to realise his vision. While the artist developed the concept and defined the basic grid pattern, the execution of the composition was entrusted to others. A similar method was used in the artist's *Arazzi* and *Mappe* series, both of which relied on the technical skills of Afghan embroiderers. By adopting this process, Boetti established a form of relational aesthetics through which he explored the role of the artist as a conceiver rather than the sole creator of a work of art. In the case of the *biro* drawings, he drew assistants from his local neighbourhood of Trastevere in Rome and requested that each alternating panel be coloured by a member of the opposite sex. Armed with a clearly defined set of rules, his collaborators spent countless hours filling the panels with intricate layers of cross-hatching, a time-intensive process Boetti felt was intrinsic to the nature of the works: "The drawings in Biro are concentrates of time" (the artist quoted ibid, p. 59).

This embrace of systems tempered by chance situates *Mettere i verbi all'infinito* in dialogue with the conceptual framework of Arte Povera, with which Boetti was closely associated in the late 1960s. Despite its materially modest components, everyday ballpoint pens and the labour of non-professional collaborators, the work extends beyond the movement's emphasis on physicality and process. Boetti redirects Arte Povera's anti-hierarchical ethos toward immaterial systems of language, time, and collective authorship.

While resonating with the movement's resistance to industrialisation, commodification, and rigid formalism; the *lavori biro* depart from its material focus, privileging conceptual structures and delegated production as instruments for interrogating authorship and meaning. The visible traces of labour, the openness to error, and the gradual accumulation of ink, function not merely as evidence of process, but as markers of a philosophical inquiry that surpasses the movement's original scope.

Executed in the 1970s, a decade that consolidated Boetti's conceptual interests, *Mettere i verbi all'infinito* emerges from a broader exploration of systems as both formal frameworks and metaphors for ordering the world. During this period, Boetti developed parallel bodies of work, most notably the *Mappe*, which charted geopolitical change, while also formalising his fascination with duality through the adoption of his doubled name, Alighiero e Boetti. Across these projects, he mobilised language, cartography, and delegated labour as interrelated strategies for examining authorship and temporality, holding structure and unpredictability in deliberate tension. In bringing these concerns together, Boetti's practice reflects an enduring interest in how meaning is shaped through processes that exceed individual intention.

Mettere i verbi all'infinito transforms a deceptively simple system into a work of profound complexity and elegance. It exemplifies Boetti's capacity to balance conceptual rigor with chance and human variation, producing a composition that is simultaneously intellectually exacting and visually compelling. In its quiet complexity, *Mettere i verbi all'infinito* stands as a powerful testament to Boetti's ingenuity.



> "I never rejected a ballpoint pen because there is no possibility of making a mistake, there is only one background painting to do, and the more time you take, the more beautiful the work is."

- Alighiero Boetti

12 * AR TP

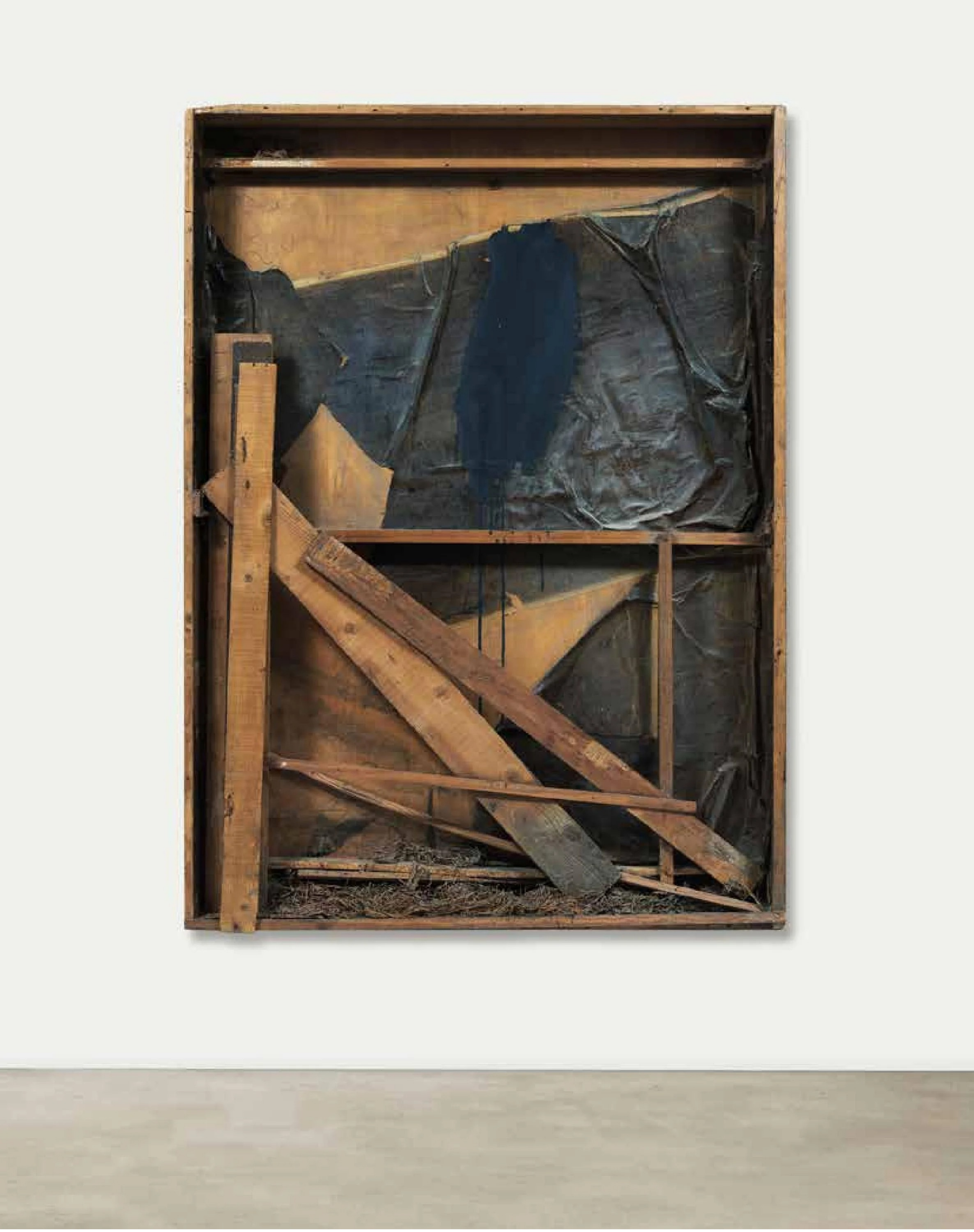
ANTONI TÀPIES (1923-2012)
Caixa d’embalar (Packing Box)
signed ‘Tàpies’ (on the overturn edge)
wood, straw, paper, nails, paint and mixed media assemblage
170.7 x 124.4 x 20cm (67 1/8 x 49 x 7 7/8in).
Executed in 1969

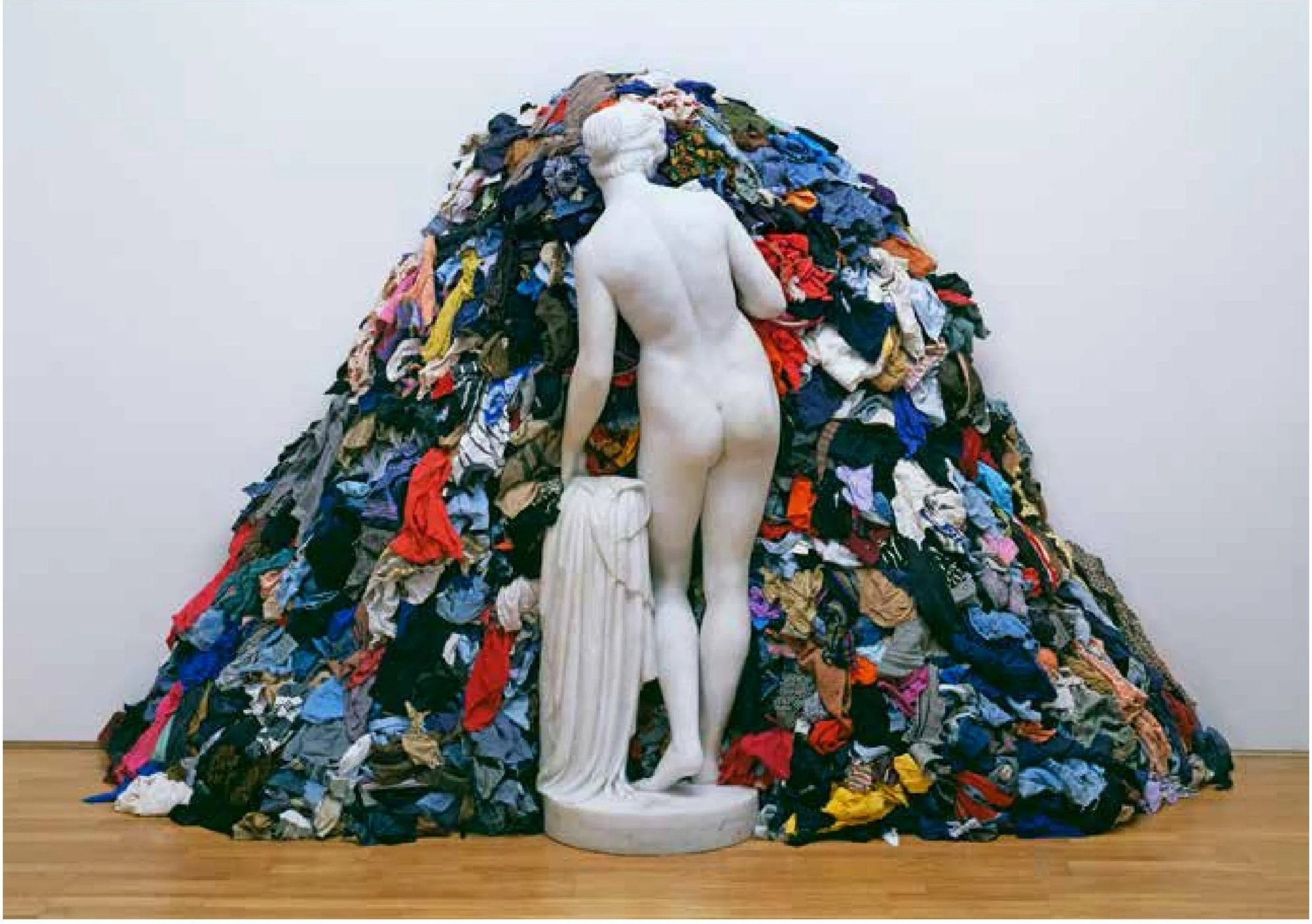
£100,000 - 150,000
€110,000 - 170,000
US$140,000 - 200,000

Provenance
Martha Jackson Gallery, New York
Galleria DueCi, Rome
Guillermo Caballero de Luján Collection, Valencia
Acquired from the above by the present owner

Exhibited
Zürich, Galerie Maeght, *Tàpies*, March - April 1971, no. 2 (illustrated n.p.)
Rome, Galleria Il Collezionista, *Antoni Tàpies, Opere 1946-1970*, 14 April - 15 May 1971, no. 24 (illustrated p. 59)
Düsseldorf, Galerie Alfred Schmela, *Antoni Tàpies, Materialbilder, Gouachen, Zeichnungen und Grafik,* 1978
Madrid, Centro de Arte Reina Sofía, *Tàpies, Extensiones de la realidad*, 7 November - 21 December 1990 (illustrated p. 85)
Barcelona, Fundació Joan Miró, *Extensions de la realitat*, 28 February - 14 April 1991 (illustrated p. 71)
Barcelona, Fundació Antoni Tàpies, *The Fertilizer that Feeds the Soil. Tàpies (1958-1988)*, 8 October 2022 - 30 April 2023, no. 11
Barcelona, Galeria Mayoral, *Tàpies | Miró. We Come From a Silence*, 10 October 2023 - 5 January 2024

Literature
Pere Ginferrer, *Tàpies i l’esperit català*, Barcelona, 1974, (illustrated p. 81 and p. 262)
Roland Penrose, *Tàpies*, London, 1978, no. 113 (illustrated p. 161)
Victòria Combalia & Concha Lomba, *Los Genios de la Pintura Española. Tàpies*, Madrid, 1990, Vol. IX, no. 12 (illustrated p. 28 and p. 86)
Anna Agustí, *Tàpies, The Complete Works, Volume 3: 1969-1975*, Barcelona, 1992, no. 2108 (illustrated p. 103)





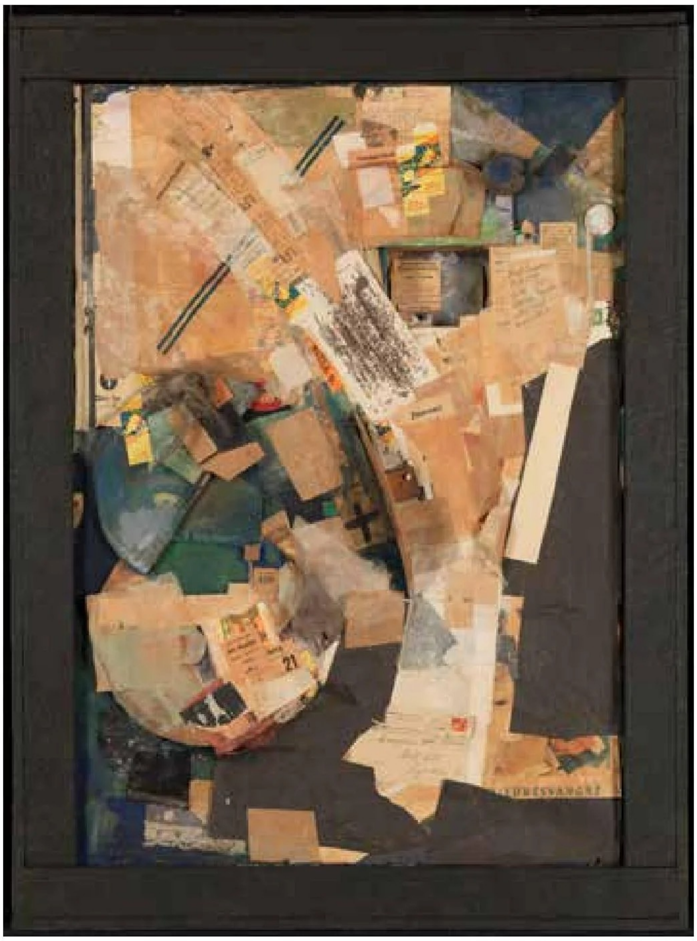
Michelangelo Pistoletto (B. 1933), *Venus of the Rags*, 1967, 1974, Tate, London.

Precarious at first sight yet profoundly sophisticated in conception, *Caixa d'embalar* is a thought-provoking example of Antoni Tàpies' celebrated "matter paintings," affirming the artist's sustained commitment to the reinvention of painting and its expressive possibilities. Executed in 1969, the work bears the hallmarks of Tàpies' mature practice: densely worked, tactile surfaces constructed from humble, unconventional materials, in which form emerges through processes of accretion, abrasion, and concealment. Suspended between painting and object, *Caixa d'embalar* unfolds as a charged material terrain, its weathered surface evoking sedimented memory and the passage of time. Here, the ordinary packing case is transformed into a poetic field of enquiry, where matter itself functions as both subject and signifier.

Initially indebted to the imaginative vocabularies of Surrealism, particularly those of Max Ernst, Joan Miró, and Paul Klee, Tàpies soon redirected his practice toward abstraction, first exploring restrained geometrical compositions before arriving at the radically tactile language that would define his mature production. By the early 1950s, and increasingly in the following decade, he aligned himself with the broader currents of Art Informel, forging a distinctly personal mode of "material abstraction" in which substance became both medium and message. In dialogue with contemporaries such as Jean Dubuffet and Alberto Burri, Tàpies rejected illusionistic depth in favour of surfaces activated through physical intervention; built up through sand, marble dust, wood, and discarded matter, then incised, scratched, or scored in gestures that evoke both violence and revelation. This dialectic of addition and subtraction, of concealment and exposure, finds eloquent expression in *Caixa d'embalar*.

Layered sections emerge and recede across the packing case's worn façade, its rough-hewn edges and embedded fragments generating a palpable sense of sedimented time. The surface reads less as a pictorial field than as an archaeological site, bearing traces of process, touch, and human presence. Such material density underscores Tàpies' conviction that texture constituted a "third language," equal in expressive force to colour and form. For the artist, matter was never inert; it functioned as a conduit to metaphysical awareness. As he reflected, his works sought to create "a system that makes it possible to change the spectator's way of looking and to bring him or her closer to a state of contemplation of reality at its deepest level," enabling the perception of hidden depths and "inner illumination" (the artist quoted in: *The UNESCO Courier*, June 1994, p. 5).

Tàpies' engagement with matter during the 1960s can further be understood within the broader context of contemporary material explorations in Europe and the United States. The emergence of Arte Povera in Italy and the parallel developments of Post-Minimalism and Process Art signalled a decisive shift away from the autonomy of the pristine art object toward practices grounded in contingency, entropy, and the poetics of the everyday. While Tàpies' material investigations predate these movements, they resonate profoundly with their concerns. In post-war Spain, and amid social, political, and cultural upheaval, matter assumed existential significance. As author Youssef Ishaghpour has observed, Tàpies sought to "confront the disillusionment and the absence of meaning in the obtuse force of matter" (Y. Ishaghpour, *Antoni Tàpies*, Barcelona, 2006, p. 56). Such historical and material conditions are legibly inscribed in *Caixa d'embalar*, whose worn timber, frayed fibres, and humble fragments evoke a world shaped by scarcity, rupture, and reconstruction, while asserting the resilience embedded within matter itself.



Kurt Schwitters (1887-1948), *Picture of Spatial Growths - Picture with Two Small Dogs*, 1920-1939, Tate, London.

The work's construction is particularly resonant as Tàpies incorporates a recycled packing box together with collaged elements of wood, straw, and paper, preserving the traces of labour and touch that cling to their surfaces. In doing so, he advances a conception of form not as abstract geometry but as lived substance, imbued with the memory of prior existence. These quotidian elements, dislodged from their utilitarian function, acquire symbolic charge and form both the structural and conceptual core of the work, recalling the enigmatic letters and signs of his canvases. By substituting the traditional canvas for a packing box, Tàpies transforms an object of transit and containment into a site of contemplation. Its hollow interior and abraded surfaces resist hierarchical composition, rejecting any singular focal point or fixed declaration of meaning and instead inviting the viewer to reconsider the ontological status of ordinary matter.

This reconfiguration of the box as both structure and symbol also establishes the work's central material tensions. *Caixa d'embalar* articulates a dialogue between opposites: rigid, sharp-edged fragments of wood are set against soft, fragile straw and paper, which spill, press, and nestle within the crate's interior. The contrast between hardness and delicacy extends the earlier transformation of the packing box, foregrounding the agency of matter and allowing it to assert a palpable vitality. Even the sporadic application of paint, seemingly thrown across the surface, reinforces this dynamic, exemplifying Tàpies' equilibrium between controlled intervention and spontaneous gesture. In this balance, the fractured material realities of post-war Europe, marked by destruction, scarcity, and reconstruction, find quiet resonance. By permitting the ephemeral and the enduring to coexist within a single, unstable structure, the work becomes a meditation on resilience and impermanence, resisting narrative closure while inviting sustained, contemplative engagement with its surfaces and the histories they embody.

Caixa d'embalar stands as a distilled expression of Tàpies' sustained exploration of matter, spirituality, and the boundaries of painting. By elevating a discarded packing box into a space for aesthetic and metaphysical reflection, he demonstrates painting's capacity to move beyond representation, functioning as an experiential field shaped by perception and tactility. The work's layered construction, the tension between fragility and resilience, and the visible traces of human intervention coalesce into an object that is at once concrete and contemplative, surface and depth intertwined. Here, the ordinary is neither obscured nor idealised, but intensified: matter speaks on its own terms, carrying the weight of history, touch, and time. Within the trajectory of Tàpies' mature practice, the work embodies the principles that mark his most significant contributions, material abstraction as philosophical enquiry, process as revelation, and the transformation of the everyday into the profound. In doing so, *Caixa d'embalar* emerges not merely as an example of his practice, but as a definitive statement of its enduring resonance in post-war European art.

13 * AR TP

MANOLO VALDÉS (B. 1942)
Reina Mariana
smooth crystalline resin
115 x 85 x 62cm (45 1/4 x 33 3/8 x 24 3/8in).
Executed in 2020, this work is number 4 from an edition of 8

£120,000 - 180,000
€140,000 - 210,000
US$160,000 - 240,000

Provenance
Opera Gallery, Monaco
Acquired from the above by the present owner

> **“The idea for me is to use volumes that are expressive… the fact that the sculpture makes a shadow, it’s part of the image — it’s alive.”**
>
> - Manolo Valdés

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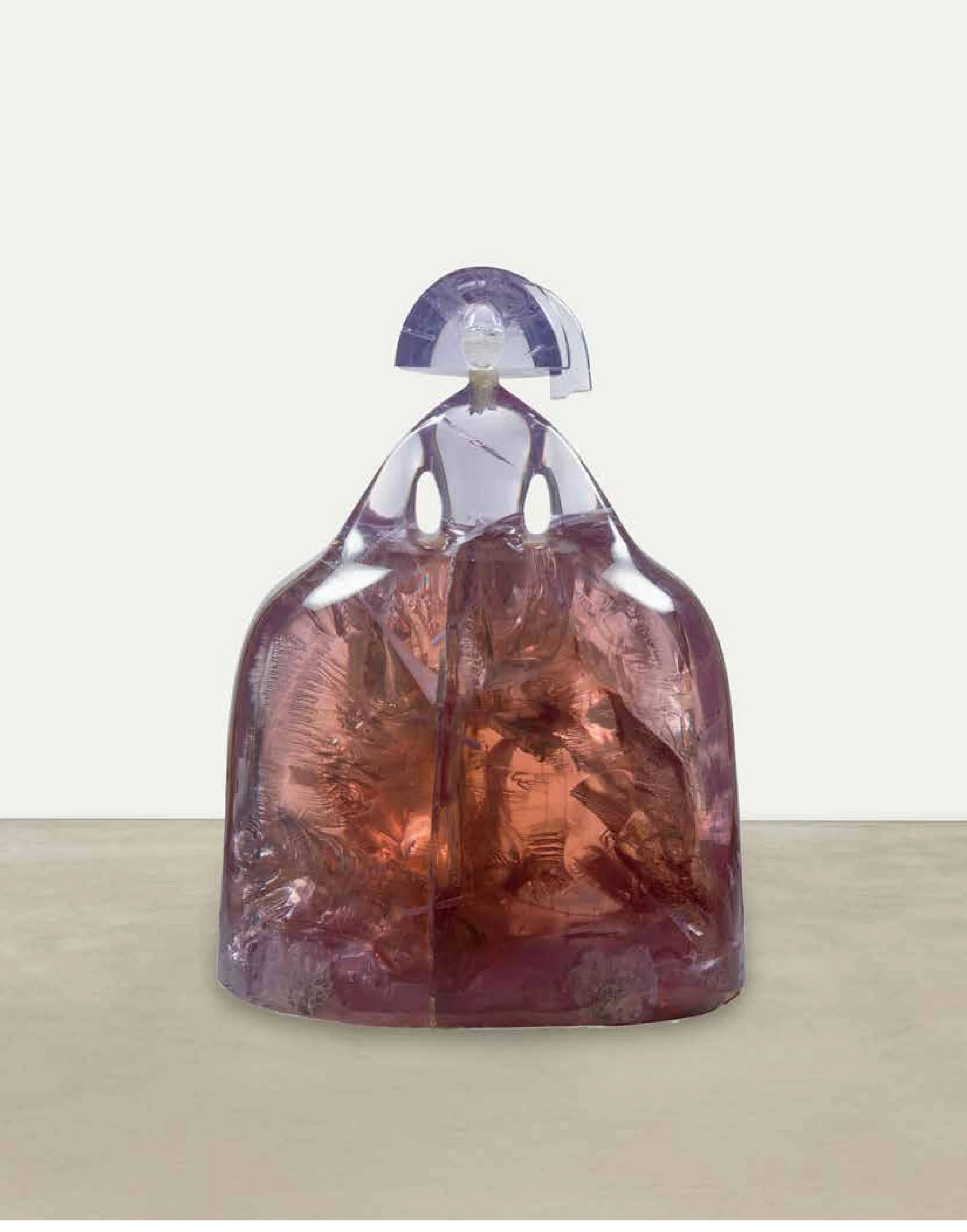
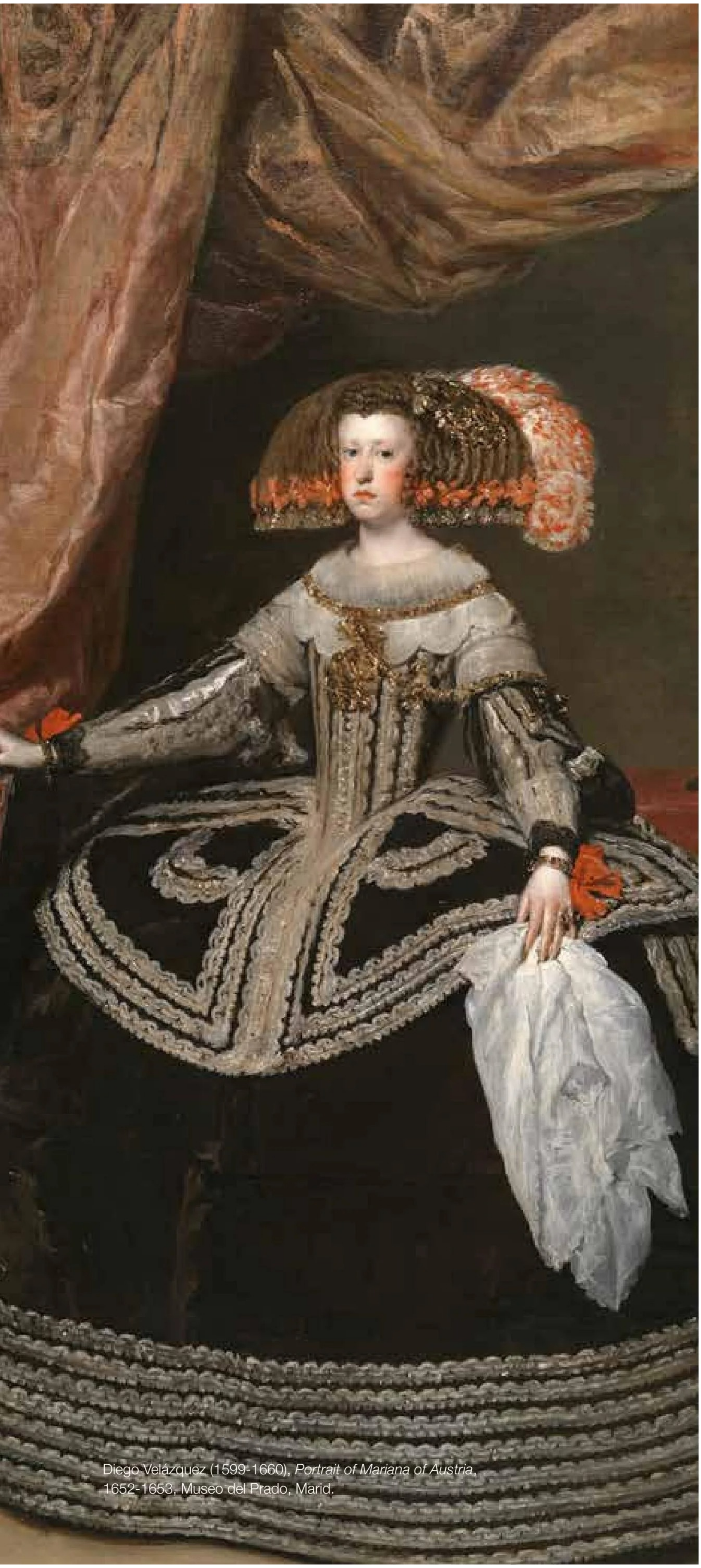




Diego Velázquez (1599-1660), *Portrait of Mariana of Austria*, 1652-1653, Museo del Prado, Marid.

The artist in his studio.

Manolo Valdés occupies a unique position in postwar European art; an archeologist of mythologies who reveals the tension between historical and contemporary spectacle, examining and producing art that engages deeply with the sociocultural potentialities of image-making and iconography. In the present work, *Reina Mariana*, Valdés' vision crystalises in a reanimated silhouette of the Spanish Golden Age. Lucent and amethyst-like, it presents as an object of nature – a piece derived from natural creation and order. Sublimated in this idea is the crux of Valdés' project: to upend the ideologies embedded in images of power.

Emerging during the final decades of the Franco regime in Spain, for Valdés and his artistic comrades art was a vehicle for critique and cultural reclamation. A founding member of the *Equipo Crónica* in 1965, alongside Rafael Solbes and Juan Antonio Toledo, the group approached art history as an active archive, reconstituting images belonging to the Spanish tradition as a form of Pop art inflected through a politicised lens. "We used 'pop' but questioned it. We took the images (language)

but knew it had to be different from the United States. We felt that American pop lacked the political content [...] We relied heavily on historical painting, which we converted into pop. For us the Museo del Prado represented the utmost expression of popular culture. Its contents became our main source of inspiration" (the artist quoted in: "Artist interview: Manolo Valdés (Equipo Crónica)", Tate, September 2015, Online).

By reworking canonical paintings alongside comic-strip graphics and contemporary political imagery, *Equipo Crónica* exposed how cultural authority is imposed and disseminated. Their project was neither parody nor homage, but a critical investigation into how images accumulate meaning through repetition and institutional framing. After the dissolution of the collective in 1981 following the death of Solbes, this sustained dialogue with art history has been the driving force of Valdés' own practice, reenvisioning the works of Velázquez, repurposing the tools of Picasso and Matisse, Cubism and the Fauves.

The present work employs Valdés' most prominent leitmotif, taking one of the most recognisable images of Spanish court painting, Velázquez's own 1652–1653 *Portrait of Mariana of Austria* – in the collection of the Museo del Prado – as it's departure point. The domed features of the subject's extravagant coiffure and architectural dress are inseparable from the work of Valdés. In his stripping of identity from the original image, Valdés emphasises collective memory over biography; the figure becomes less a historical person than a cultural symbol.

Reina Mariana embodies a worldview that remains in living memory for Spain: history is neither neutral nor passive but is continuously reconstructed; that absolute power corrupts absolutely. The translation of a Baroque royal portrait into a contemporary sculpture demonstrates a fluidity at the heart of image-making. In its immaculate surface *Reina Mariana* conceals the hand of the artist, reaffirming the mediated perfection of reproduced images but also the natural order implied by autonomous, inhuman objects. Part-sculpture, part-monument, the present work is an elegant window through which the spectator glimpses the essential transparency of images that seek to project power or fortify ideology.

Valdés has long since achieved global stardom and institutional acclaim, his sculptures appearing in public spaces of major cities around the world for decades, most notably representing Spain at the 48th Venice Biennale in 1999, and in 2006 being honored by the Museo Reina Sofía with a comprehensive career survey. There is little doubt in his international standing as an artist who has produced one of the most consistent and compelling bodies of work to emerge from Spain in the latter half of the 20th century.

PROPERTY FROM THE ESTATE OF GLORYA KAUFMAN, LOS ANGELES

14 *
AUGUSTE RODIN (1840-1917)
Éternel printemps, second état, 3ème réduction
signed 'Rodin' (on the right of the base), inscribed with the foundry mark 'F. Barbedienne. Fondeur.' (on the left of the base) and engraved with the workshop mark 'TTTT 17' (on the interior)
bronze with black-brown patina
39.5 x 50.2cm (15 9/16 x 19 3/4in).
Conceived in 1884 and in this reduced size in 1898, this bronze version cast by the Barbedienne foundry between 1908 and 1912.

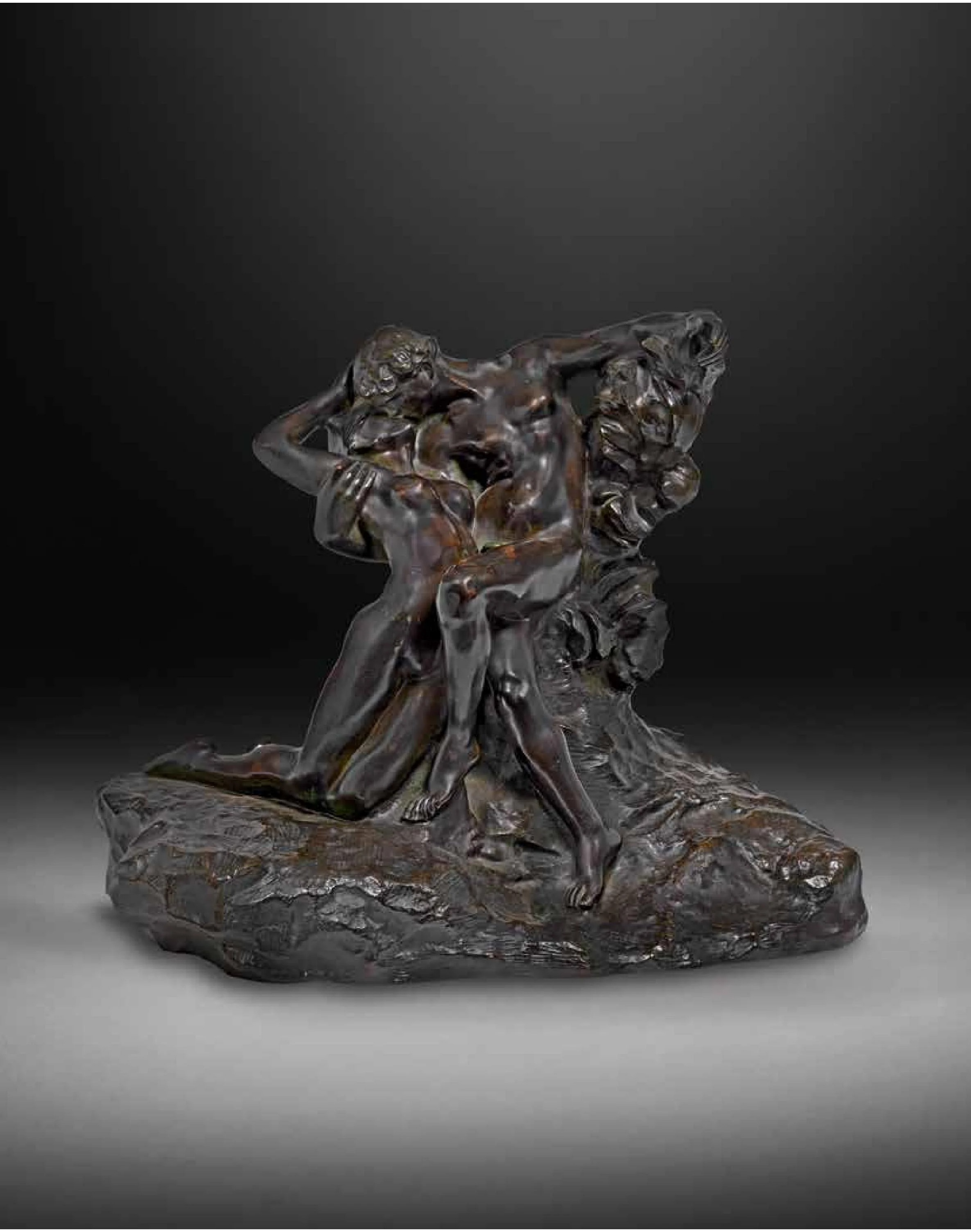
£150,000 - 250,000
€170,000 - 290,000
US$200,000 - 340,000

This work will be included in the forthcoming *Catalogue Critique de l'Oeuvre Sculpté d'Auguste Rodin*, currently being prepared by the Comité Auguste Rodin at Galerie Brame & Lorenceau under the direction of Jérôme Le Blay.

Provenance
Établissements Barbedienne, Paris.
Private collection, US.
Anon. sale, Sotheby Parke-Bernet, Los Angeles, 8 May 1972, lot 49.
Private collection, Los Angeles (acquired at the above sale).
Private collection, US (by descent from the above).

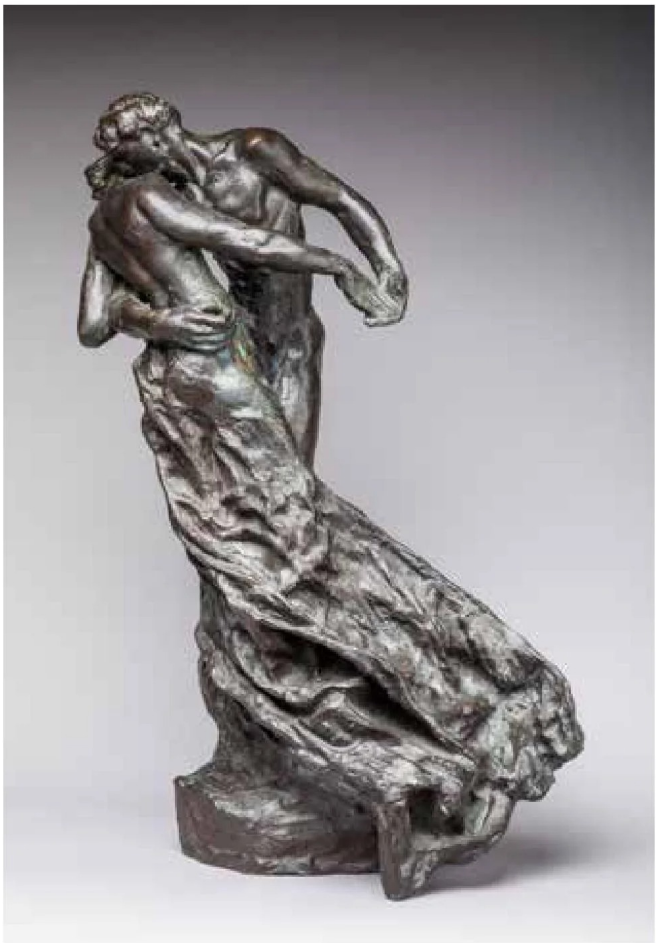
Literature
L. Maillard, *Études sur Quelques Artistes Originaux, Auguste Rodin, Statuaire*, Paris, 1899, p. 121 (another version illustrated).
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 69 (another cast illustrated p. 42).
G. Grappe, *Le Musée Rodin*, Paris, 1944, no. 56 (another version illustrated p. 141).
B. Champigneulle, *Rodin*, New York, 1967, p. 91, nos. 34 & 35 (plaster version illustrated pp. 92 & 93)
J.-F. Chabrun & R. Descharnes, *Auguste Rodin*, London, 1967, p. 135 (another cast illustrated p. 134).
I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 96.
J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 32b (another cast illustrated pp. 243 & 246; plaster version illustrated p. 242; marble version illustrated p. 246).
A.E. Elsen (ed.), *Rodin Rediscovered*, exh. cat., National Gallery of Art, Washington, 1981 (clay version illustrated p. 68).
D. Finn & M. Busco, *Rodin and His Contemporaries, The Iris & B. Gerald Cantor Collection*, New York, 1991, p. 227 (another version illustrated).
A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, no. 148 (another cast illustrated figs. 413 & 414).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Vol. I, Paris, 2007, pp. 335-337 (another cast illustrated p. 334; terracotta version illustrated p. 335; plaster version illustrated p. 336; marble versions illustrated pp. 336 & 337).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Éternel printemps

Camille Claudel in her atelier on rue Notre-Dame-des-Champs, Paris, 1887.



Camille Claudel (1864–1943), *The Waltz (Allioli)*, c. 1900.

One of Auguste Rodin's most celebrated sculptures and among the greatest commercial successes of his career, *Eternal printemps* was conceived in 1884 at a moment of profound emotional and artistic intensity. The work emerged during Rodin's passionate relationship with Camille Claudel, who had recently joined his studio as an assistant and whose presence would prove transformative to his art. Originally developed as part of *La porte de l'Enfer* — the monumental bronze doors inspired by Dante Alighieri's *Inferno*, commissioned in 1880 — the rapturous embrace of the lovers was ultimately deemed too hopeful in tone for Rodin's vision of damnation and despair. Freed from that context, *Eternal printemps* evolved into an autonomous celebration of desire, vitality and enduring passion.

The entwined figures evoke the tragic lovers Paolo and Francesca, condemned in Dante's narrative to an eternity of wind-tossed embrace. Yet Rodin transforms literary fate into sculptural exaltation. The female nude, derived from the sensuous *Torse d'Adèle* — named after Adèle Abruzzesi, one of Rodin's most favoured Italian models — arches upward with luminous abandon, while the male figure responds in a sweeping counter-curve, his body seemingly suspended in air. Their union is both precarious and ecstatic, poised at the threshold between physical gravity and emotional transcendence.

Rodin often described his working method as one of perpetual revision, likening sculpture to a language whose grammar and syntax could be endlessly reconfigured. Figures were reused, adapted and recombined in an ongoing search for expressive truth. In *Eternal printemps*, this process reaches an extraordinary synthesis: concave and convex forms interlock in a tightly coiled rhythm, while the lovers balance upon a rough, insufficient base that heightens the sensation of motion and risk. The male figure's feet barely touch the ground — one hovering in space, the other hanging over the edge — so that the woman's kneeling body becomes his sole anchor.

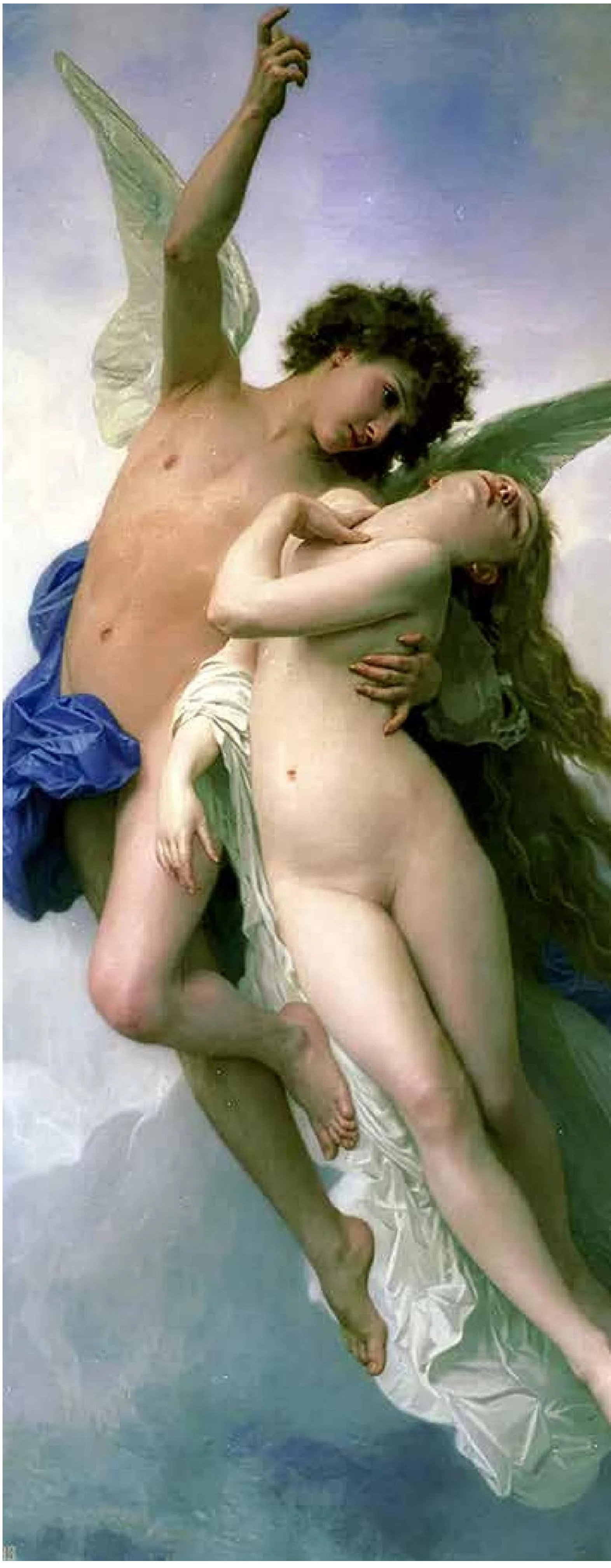
The emotional charge of the work is inseparable from Rodin's relationship with Claudel. Their affair, which began soon after her arrival in his studio in 1882, marked one of the most fertile periods of mutual influence in modern sculpture. Claudel's own works — most notably *Sakuntala* (1886) and *La Valse* (1889) — echo the same entwined dynamism and crossed structural axes that animate *Eternal printemps*, suggesting a shared sculptural vocabulary developed in near tandem. In a letter written to Claudel in 1886, Rodin spoke of his "furious love" and "violent passion" — words that find palpable form in the sculpture's outstretched arms and charged interdependence.

Rodin later claimed that the idea for *Eternal printemps* came to him while listening to Ludwig van Beethoven's Symphony No. 2. Reflecting on the music, he remarked on the suffering embedded within its exuberance, and on how this paradox inspired the sculptural vision he would realise. The work was also known under alternative mythological titles — *Zéphyr et la Terre* and *Cupidon et Psyché* — a strategy that allowed Rodin to cloak its overt eroticism within the legitimising framework of classical allegory.

The sculpture's early reception cemented its significance. In 1886, Rodin presented a plaster cast of *Eternal printemps* to Robert Louis Stevenson, in gratitude for a public defence of his work in the London press. The group was exhibited at the Salon of 1897, and its immediate popularity prompted Rodin to authorise multiple versions. A second iteration, featuring an enlarged base and rocky support, became the model for the editions produced by the Barbedienne foundry between 1898 and 1918, following Rodin's exclusive contract with Gustave Leblanc-Barbedienne. These casts, produced in four sizes, ensured the sculpture's widespread dissemination while retaining the expressive daring of the original conception.

At the heart of *Eternal printemps* lies a rare union of lyricism and tension. The lovers' embrace is not static but charged with anticipation, as though caught in the suspended instant before complete surrender. The gesture of the male figure's raised arm — curved, open, unresolved — infuses the composition with a sense of emotional propulsion that seems to lift the figures beyond the limits of the physical world. As critics have observed, Rodin here gives sculptural form to extreme states of feeling, allowing passion itself to shape space and mass.

Eternal printemps stands as one of Rodin's most enduring images of love: ardent yet fragile, sensual yet monumental. Born from personal passion and refined through relentless formal experimentation, it distils the sculptor's belief that human emotion — when rendered with honesty and intensity — could achieve the timelessness of myth. In this work, a fleeting moment of embrace becomes eternity itself.



PROPERTY FROM THE ESTATE OF GLORYA KAUFMAN, LOS ANGELES

15 *
AUGUSTE RODIN (1840-1917)
Masque de l'homme au nez cassé, version dite type I, premier modèle
bronze with black-brown patina
32.2 x 19.7cm (12 11/16 x 7 3/4in).
Conceived by 1881, this bronze version probably cast between 1881 and 1883 by Gruet Jeune.

£100,000 - 150,000
€110,000 - 170,000
US$140,000 - 200,000

This work will be included in the forthcoming *Catalogue Critique de l'Oeuvre Sculpté d'Auguste Rodin*, currently being prepared by the Comité Auguste Rodin at Galerie Brame & Lorenceau under the direction of Jérôme Le Blay.

Provenance
Otto Charles Gutekunst Collection, London (possibly acquired by 1917).
Lina Louise S. Gutekunst (née Obach) Collection, London (by descent from the above in 1947).
The Leicester Galleries, London (acquired from the above).
Harold Kaye Collection, New York (acquired from the above in 1954).
Philip Joseph Collection, Montreal (acquired from the above in February 1963).
Private collection; their sale, Sotheby Parke-Bernet, Los Angeles, 8 May 1972, lot 46.
Private collection, Los Angeles (acquired at the above sale).
Private collection, US (by descent from the above).

Literature
R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, London, 1967 (another cast illustrated p. 28).
P. Sanders, 'Auguste Rodin', in Wasserman (ed.), *Metamorphoses in Nineteenth-Century Sculpture*, exh. cat., Fogg Art Museum, Cambridge, 1975, pp. 154-165 (other casts illustrated pp. 154 & 156).
J. L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 79-2 (another cast illustrated p. 477).
A. le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Vol. II, Paris, 2007, pp. 413-414 & 417-419 (another cast illustrated p. 417, fig. 4).

> **“That mask determined all my future work. It is the first good piece of modelling I ever did. From that time I sought to look all around my work, to draw it well in every respect. I have kept that mask before my mind in everything I have done... In fact, I have never succeeded in making a figure as good as ‘The Broken Nose’.**
>
> - Auguste Rodin

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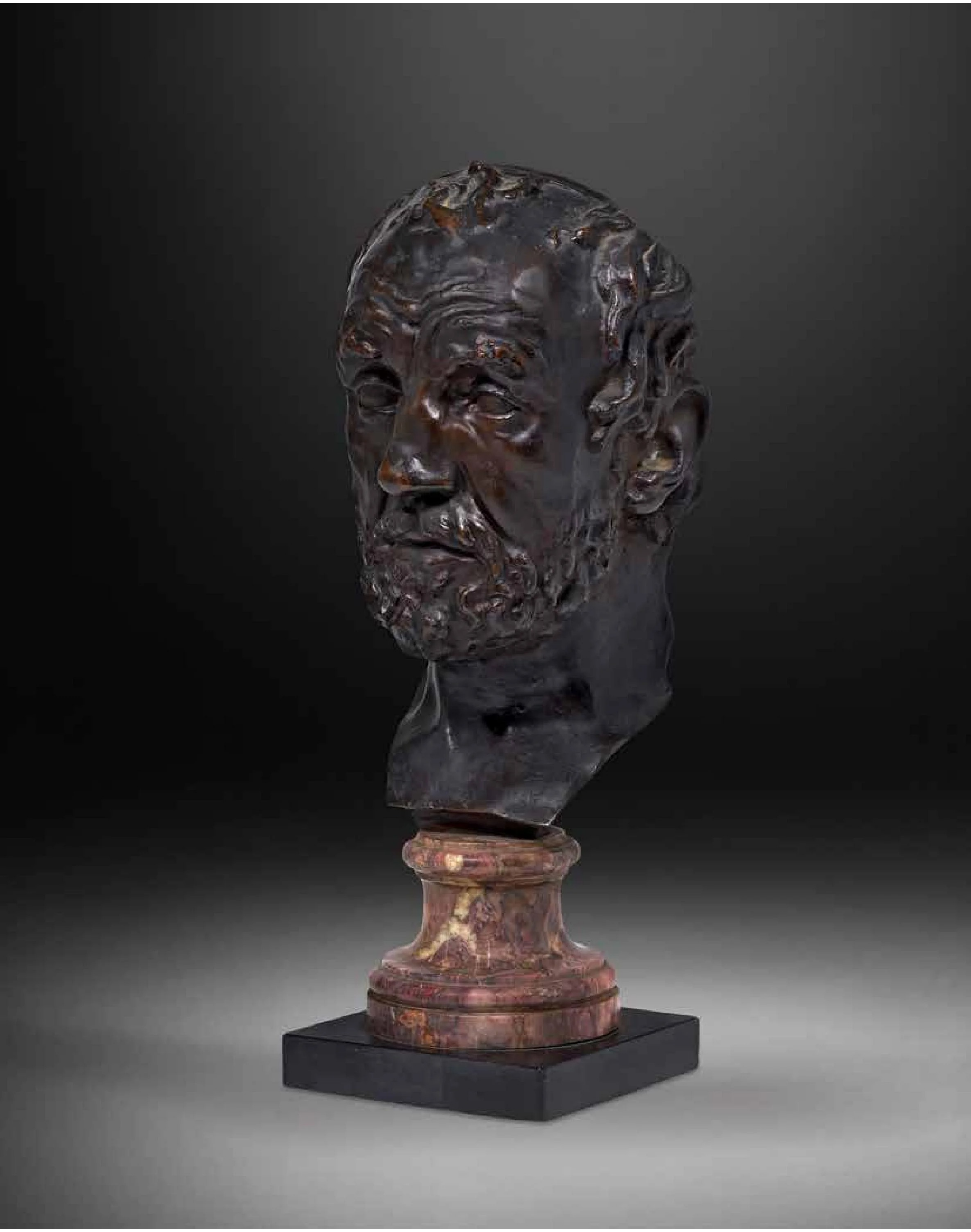
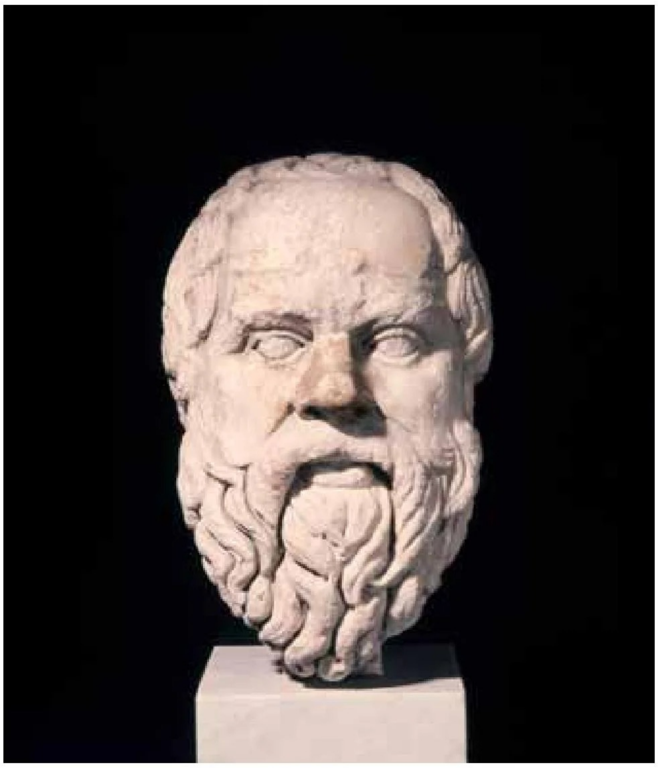
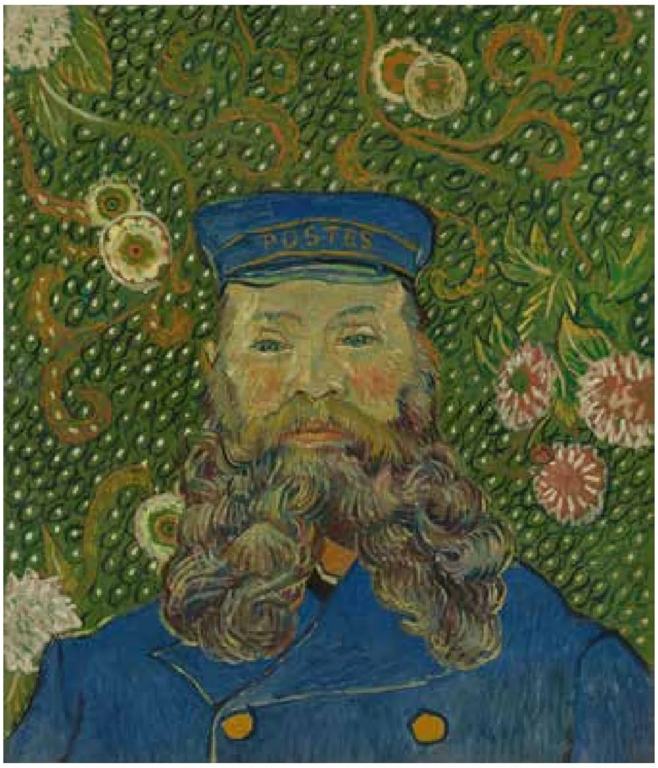


Auguste Rodin

Masque de l'homme au nez cassé



Marble head of Socrates, 380-360 BC, British Museum, London.



Vincent van Gogh (1853-1890), *Portrait of Joseph Roulin*, 1889, Museum of Modern Art, New York.

Conceived at the very outset of his career, *Masque de l'Homme au nez cassé* is widely regarded as Rodin's first true masterpiece and a work against which he measured his sculpture for decades thereafter. As an early experiment, it announces with startling clarity the artistic principles that would define Rodin's revolution of modern sculpture: truth to life, psychological depth, and a fearless rejection of academic idealisation.

The model for the work was an ageing Parisian labourer known as Bibi, whose battered features — most notably his broken nose — bore the visible marks of a life lived hard. Rodin was drawn precisely to this physical history. Yet rather than presenting the sitter as a figure of social realism alone, he deliberately fused contemporary observation with classical allusion. The hair is arranged in a stylised manner, bound with a fillet evocative of ancient Greek portrait busts, subtly aligning this anonymous working man with the lineage of philosophers and sages from antiquity. In this physiognomic frankness — where so-called ugliness becomes a bearer of wisdom — Rodin evokes the tradition of ancient portraits of figures such as Socrates and Roman marble heads, elevating character and experience above ideal beauty. In doing so, he bridged the perceived divide between the modern streets of Paris and the timeless human condition.

This tension lay at the heart of the work's initial rejection. When submitted to the Salon in 1864, the sculpture was refused, reportedly criticised for its unvarnished realism and fragmentary character. At a moment when French academic sculpture remained wedded to smooth ideal forms, Rodin's insistence on fractured surfaces, asymmetry and expressive modelling proved unsettling — a reaction intensified by contemporary anxieties surrounding Social Realism. The refusal was emblematic of the institutional resistance he would face repeatedly in his early career, and it would be more than a decade before he submitted another sculpture to the Salon, returning in 1875 with a marble version of *L'Homme au nez cassé*, which was finally accepted.

The fragmentary nature of the mask is itself integral to its power. According to contemporary accounts, the original plaster bust partially collapsed during an exceptionally harsh winter, when Rodin was working in a poorly heated makeshift studio. Rather than discarding the damaged work, he chose to preserve and develop the mask alone. This decision — radical for the 1860s — reveals Rodin's early understanding that a fragment could convey greater intensity than a finished whole. The truncated form concentrates attention on the face, amplifying its psychological immediacy and sculptural force. In this respect, Rodin's approach resonates with his profound admiration for Michelangelo, whose unfinished *Slaves*, encountered in the Louvre, demonstrated how incompletion could heighten expressive power and emotional truth.

Technically, the work demonstrates Rodin's deep engagement with historical sculptural practices. He revived the ancient method of modelling by profiles, constructing the form through successive viewpoints rather than submitting to a single frontal ideal — a practice so convincingly rediscovered that, in 1878, the sculptor Jules Desbois famously passed the work off as an antique to his fellow students at the École des Beaux-Arts. The surface remains animated and irregular, bearing the imprint of the artist's hand and resisting the polished finish prized by academic convention. Far from diminishing the sitter, this treatment imbues the mask with remarkable dignity and humanity, suggesting an implicit tenderness beneath its rugged exterior. Classical structure is thus infused with a distinctly modern vision of Paris and its eclectic cast of characters, recalling the incisive social observation found in the work of Honoré Daumier.

Rodin himself considered *L'Homme au nez cassé* a foundational work, cherishing it throughout his life, carefully restoring the damaged model and returning to the subject in multiple variations. Its reputation grew steadily: the sculpture won a gold medal in Nice in 1880, was exhibited at the Grosvenor Gallery in London in 1882 — where it was admired by leading figures including Sir Frederick Leighton, who acquired a cast for himself — and appeared in progressive exhibitions such as the Salon des XX in Brussels in 1887. The work exists in numerous versions, distinguished by subtle variations in format and modelling; however, casts of the *type I, premier modèle* remain closest to Rodin's original conception and are especially prized for their immediacy. Closely related examples are held today in major institutional collections, including the Metropolitan Museum of Art, the Ashmolean Museum, and the Harvard Art Museums.

The importance of the present cast is further underscored by its distinguished provenance. The first documented owner was Otto Charles Henry Gutekunst, the influential British art dealer, collector and co-owner of P. & D. Colnaghi & Co., whose collection included significant Old Master and modern works. While the absence of earlier provenance prevents the identification of the sculpture's initial buyer, the present work appears to be identical to the cast made by Gruet Jeune and given by Rodin in 1884 to the artists Jean-Charles Cazin and Marie Cazin.

Masque de l'Homme au nez cassé is widely recognised as a critical turning point in nineteenth-century sculpture. It announces Rodin's break from academic orthodoxy and his emergence as an artist capable of uniting realism, classicism and psychological insight within a single form. More restrained and introspective than the expressive dynamism of later works such as *L'Éternel Printemps*, the mask nevertheless possesses a quiet radicalism. In its uncompromising humanity, it stands as a powerful assertion of Rodin's belief that modern sculpture must begin not with ideal beauty, but with lived experience.

Auguste Rodin in his studio.

16 AR

JACQUES LIPCHITZ (1891-1973)

Working Model for Lesson of a Disaster
signed and numbered '1/7 J. Lipchitz' and marked with the artist's thumbprint (on the top of the base) and inscribed with the foundry mark 'Modern. Art. FDRY. N.Y' (on the side of the base)
bronze with dark brown patina
180.3cm (71in). high
Conceived circa 1961-1970, this bronze version cast by the Modern Art Foundry, New York, in an edition of 7.

£70,000 - 100,000
€80,000 - 110,000
US$95,000 - 140,000

Provenance

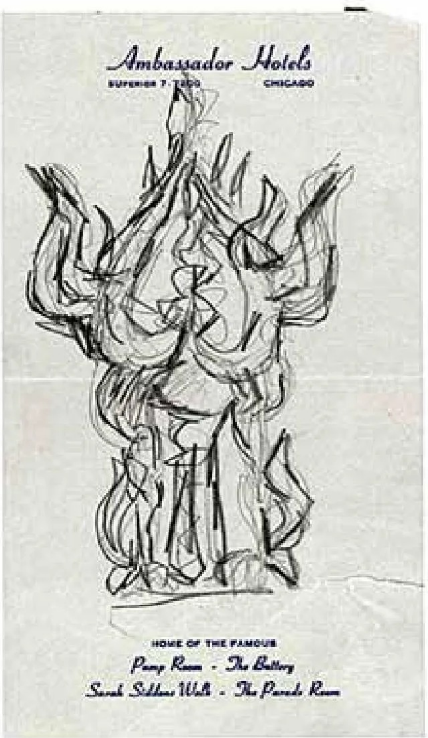
The artist’s estate.
Acquired from the above by the present owner.

Exhibited

Moscow, Moscow Museum of Modern Art, *Jacques Lipchitz (1891-1973), A Retrospective*, 27 November 2018 – 3 March 2019.

Literature

A.G. Wilkinson, *Jacques Lipchitz, A Life in Sculpture*, exh. cat., Art Gallery of Ontario, Toronto, 1989, no. 112 (another cast illustrated p. 151).
A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné*, Vol. II, *The American Years, 1941-1973*, New York, 2000, no. 571 (another cast illustrated p. 77).



The artist’s drawn study for his *Lesson of a Disaster* series, executed on stationery from the Hotel Ambassador, Chicago, 1960.

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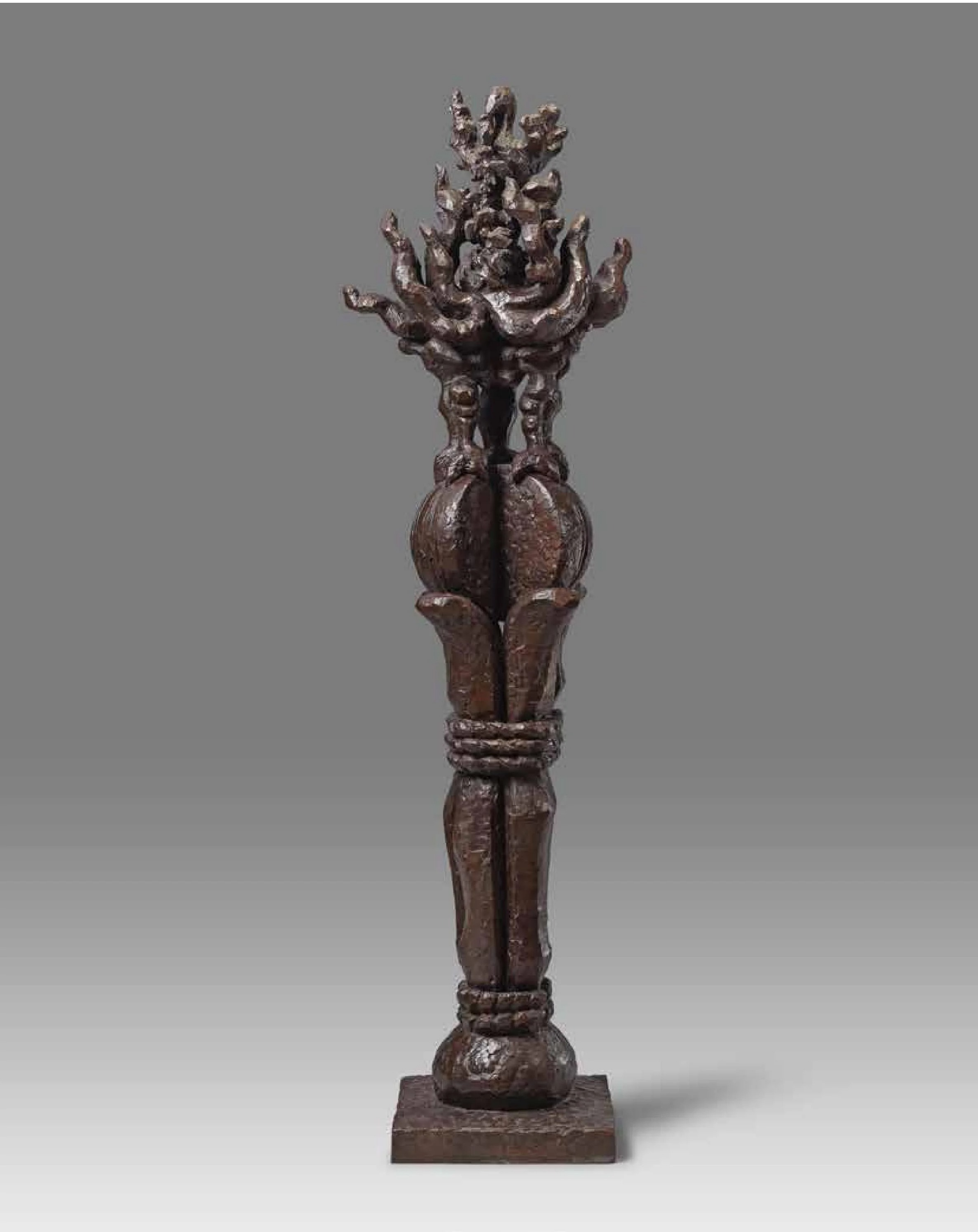
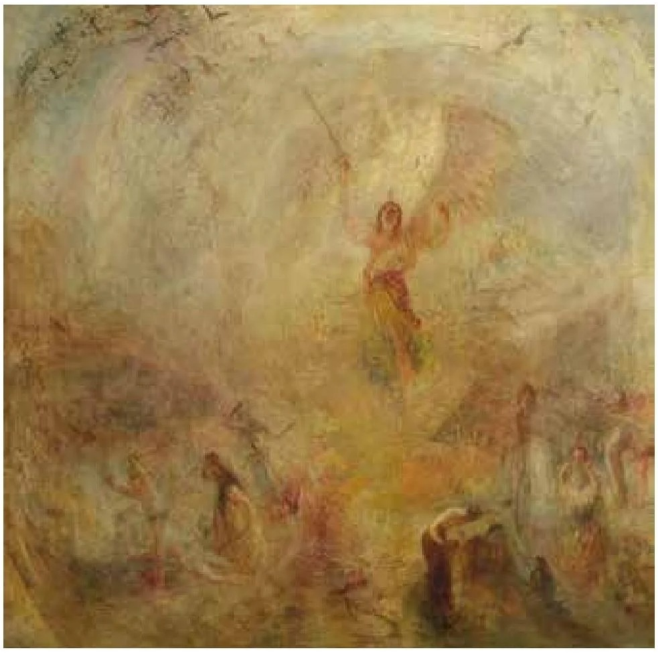


Jacques Lipchitz

Working Model for Lesson of a Disaster



J.M.W. Turner (1775-1851), *The Angel Standing on the Sun*, c. 1846, Tate Britain, London.

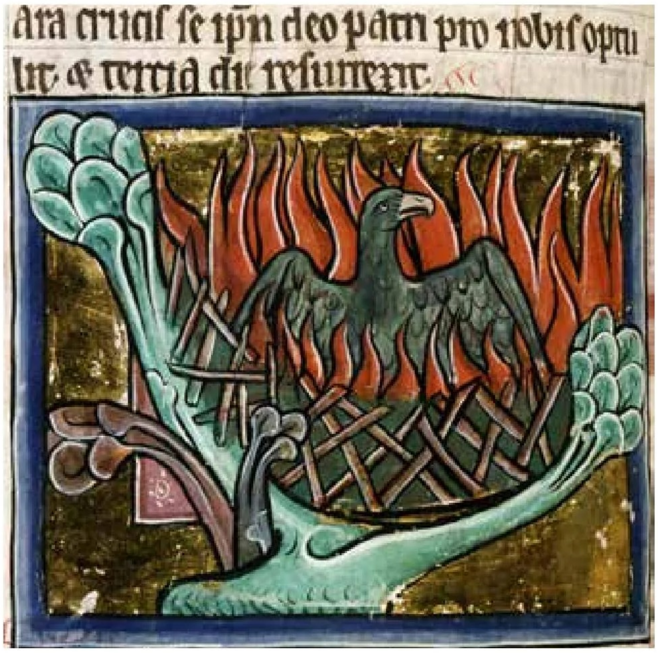

ara cruciſ ſe ipm deo patri pro nobiſ opti
lit & tercia die reſurrexit.

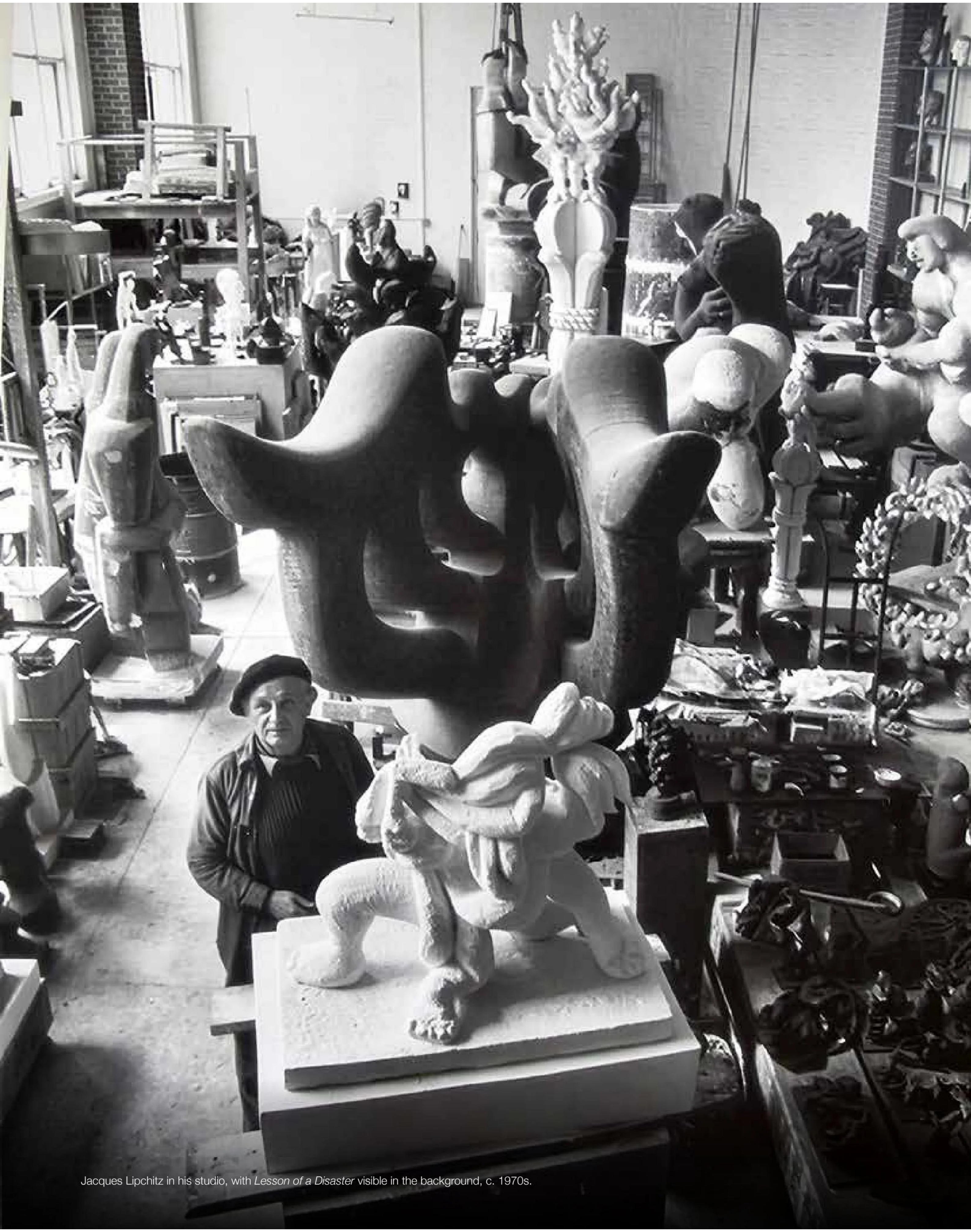
Image of a phoenix rising from flames, from *The Bodley bestiary*, 13th Century, Bodleian Libraries, Oxford.

On Saturday, 5 January 1952, fire tore through the studio of Jacques Lipchitz on East 23rd Street in Manhattan. Flames consumed plaster models, preparatory drawings, and works that traced decades of artistic labour, leaving behind a scene of devastation that marked one of the most traumatic moments of the sculptor's life. Among the losses were works from Lipchitz's own permanent collection — cherished pieces by Chaïm Soutine, Paul Cézanne, Juan Gris and Pablo Picasso, brought with him to New York from France. Even more devastating was the destruction of nearly ten years of work produced in New York: plaster and compositional models for sculptures already housed in major museum collections, alongside innumerable drawings that mapped the evolution of his ideas. At the age of sixty, Lipchitz found himself forced to begin again.

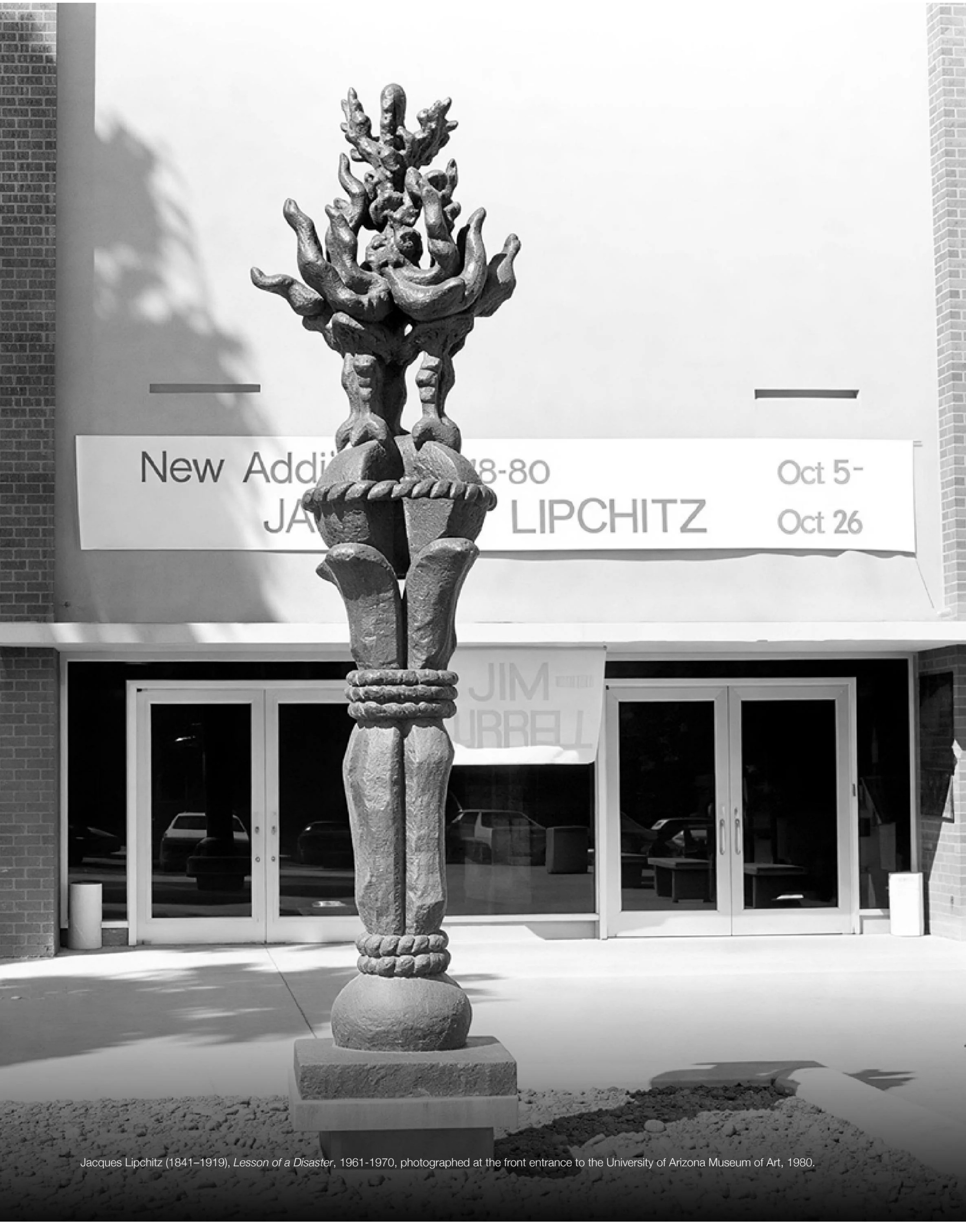
The fire also claimed one of the most important commissions of his late career: the figure of the Virgin for the Church of Notre-Dame-de-Toute-Grâce at Assy, known as *Notre-Dame de Liesse*. Executed in plasticine and representing nearly a year of concentrated work – due to be completed within three months – the sculpture was lost. Friends and critics alike drew parallels between this loss and the Old Testament story of the Burning Bush, a comparison that resonated deeply with Lipchitz himself. Lipchitz' Virgin, consumed by fire, was imagined as purified rather than annihilated, destined to rise again transformed. The disaster also recalled an earlier trauma from Lipchitz's life: the burning of his family's hotel in his hometown of Druskininkai in 1905, an event that had already impressed upon him the fragility of material security.

In the immediate aftermath of the 1952 fire, Lipchitz passed through a period of intense grief. Yet he came to understand the fire as a trial of faith — an ordeal that, paradoxically, illuminated the future. He resolved to remake the Virgin and his other works with renewed force and beauty, as though they might rise from the flames strengthened rather than diminished. What followed was an extraordinary outpouring of support from the American artistic community and the public at large. The Museum of Modern Art organised aid in the form of a loan, repayable through works of art — the only assistance Lipchitz was willing to accept. Lipchitz' trusted dealers, including Curt Valentin, waived their usual commissions, while others immediately commissioned new sculptures and portraits. Funds were raised toward the construction of a new studio in Hastings-on-Hudson, where Lipchitz would eventually relocate in 1953. Letters arrived from members of the public enclosing cash, cheques, and messages of goodwill. This experience of profound human kindness deeply ingratiated Lipchitz with the American public and reinforced his determination to continue.

Central to his recovery was John Spring of the Modern Art Foundry on Long Island, who had cast the majority of Lipchitz's bronzes since his arrival in the United States. The two men shared a close friendship: Lipchitz had helped save Spring from bankruptcy in 1946, and by the early 1950s the foundry had grown into one of the most important in the country. In a gesture of solidarity, Spring gave Lipchitz a room within the foundry and allowed him to use it as a temporary studio. It was here, amid the industrial rhythms of casting and fabrication, that the ideas for *Lesson of a Disaster* began to take form, born directly from the imagery of the burning Virgin. The experience revealed the buoyancy of Lipchitz's nature — his capacity to rise above repeated catastrophes and emerge with renewed creative intensity. Far from diminishing his artistic powers, the disaster endowed his work with greater depth, gravity and emotional resonance.



Jacques Lipchitz in his studio, with *Lesson of a Disaster* visible in the background, c. 1970s.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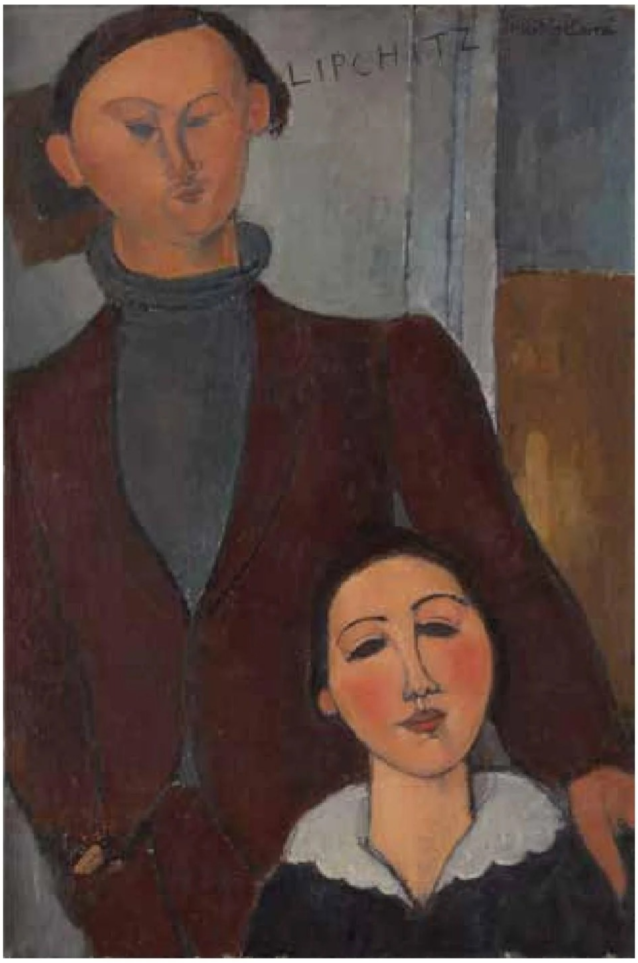
JA
LIPCHITZ
Oct 5-
Oct 26
JIM

Jacques Lipchitz (1841–1919), *Lesson of a Disaster*, 1961-1970, photographed at the front entrance to the University of Arizona Museum of Art, 1980.



Amedeo Modigliani (1884-1920), *Jacques and Berthe Lipchitz*, 1916, Art Institute of Chicago, US. Modigliani depicted the couple in their Paris apartment, formerly the home of Constantin Brâncuși.

Conceived over the following years and developed throughout the 1960s, the *Lesson of a Disaster* sculptures stand as Lipchitz's deeply personal meditation on destruction and renewal. The experience of loss is transformed into a monumental allegory of regeneration. Central to the series is the figure of the phoenix, rising from a chalice-like base engulfed in flames — a symbol at once ancient and autobiographical, embodying endurance through transformation. The present work, a *Working Model for Lesson of a Disaster*, occupies a crucial position within this sequence, capturing the sculptor's ideas at a moment of heightened conceptual intensity and formal exploration.

At nearly two metres in height, the sculpture commands space with an imposing verticality. Its structure recalls a medieval reliquary or ritual vessel, its lower form solid and weight-bearing, from which erupt twisting tongues of flame. From this tumult emerges the phoenix, its wings unfurling upward in an emphatic gesture of ascent. Lipchitz arrived at this form through an experimental working method that involved suspending the upper portion of the original plaster with chains — a technique he employed to explore balance, tension and gravity. From this suspended mass, the full shape gradually revealed itself to him as chalice-like in nature.

The work draws upon a constellation of ideas: reflections on the songs and rituals of so-called primitive cultures; meditations on the regulations and taboos that had shaped the early development of Cubism; and a growing desire to move toward a more lyrical, unified sculptural language. This shift marked a release from what Lipchitz later described as the "dictatorship" of Cubism, allowing symbolic and organic forms to reassert themselves. The phoenix itself represents a synthesis of imagery — integrating the Christian dove, the Virgin as a metaphor for humanity, and a broader constellation of mythic symbols. Lipchitz did not conceive the sculpture as strictly religious, but rather as an interwoven grouping of signs: a pair of lovers embedded within the tongues of flame; the phoenix feeding a nest of small birds; fire transmuted into blossoming flower. At a later stage, he described the structure as resembling a growing plant supported on the legs of an animal — a living organism in the midst of transformation. Throughout, the imagery speaks to hope, continuity and renewal in the aftermath of catastrophe.

The present sculpture thereby offers a particularly revealing insight into Lipchitz's sculptural thinking. It retains a sense of immediacy that reflects the artist's intense engagement with process — forms asserted, tested and reworked, symbolism held in a state of charged openness. The scale itself is striking: far from a modest maquette, this is a commanding work that bridges the intimacy of the studio and the ambition of monumental sculpture. It embodies the precise moment at which personal experience is transmuted into a universal statement.

Credits & Acknowledgements

Front Cover
Damien Hirst (B. 1965)
Argininamine, 1994
Artwork: © 2026 Damien Hirst and Science Ltd. All rights reserved, DACS

Lot 1
Ana Mendieta (1948-1985)
Arbol de la Vida (Tree of Life), from the Silueta series, 1976
Photo: © 2025 Christie's Images, London/Scala, Florence
Artwork: © 2026 The Estate of Ana Mendieta Collection, LLC/ Licensed by DACS

Lot 2
Fernando Botero in his studio.
Photo: © Getty Images

Lot 7
Damien Hirst in his studio.
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Damien Hirst (B. 1965)
Pretty Vacant, 1989
San Francisco Museum of Modern Art, US.
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Lot 8
Sarah Lucas (B. 1962)
Gold Cup Maradona
Photo: Courtesy of Sadie Coles

Sarah Lucas (B. 1962)
Self Portrait with Fried Eggs
Photo: © Tate
Artwork: © Sarah Lucas

Henry Moore (1898-1986)
Venice International Art Biennale, 2052
Artwork: © 2026 The Henry Moore Foundation. All Rights Reserved, DACS / www.henry-moore.org

Lot 9
Jackson Pollock (1912-1956)
Unformed Figure, 1953
Museum Ludwig, Cologne.
Artwork: © 2026 Pollock-Krasner Foundation ARS, NY and DACS, London

Lot 10
Felix Gonzalez-Torres (1957-1996)
Untitled (America), 1994 (Biennale Venezia, 2007)
Photo: © 2026 Paolo Della Corte/Art Resource/Scala, Florence

Lot 11
Alighiero Boetti (1940-1994)
Photo: Antonia Mulas © Antonia Mulas Heirs. All rights reserved.
Artwork: © 2026 DACS

Lot 12
Michelangelo Pistoletto (B. 1933),
Venus of the Rags, 1967, 1974
Tate, London.

Back Cover
Pablo Picasso (1881-1973)
Trois nus, 1964
Artwork: © 2026 Succession Picasso/DACS, London

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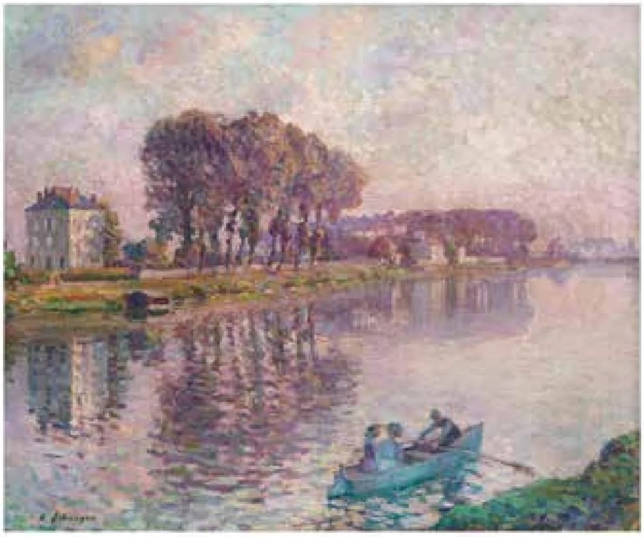
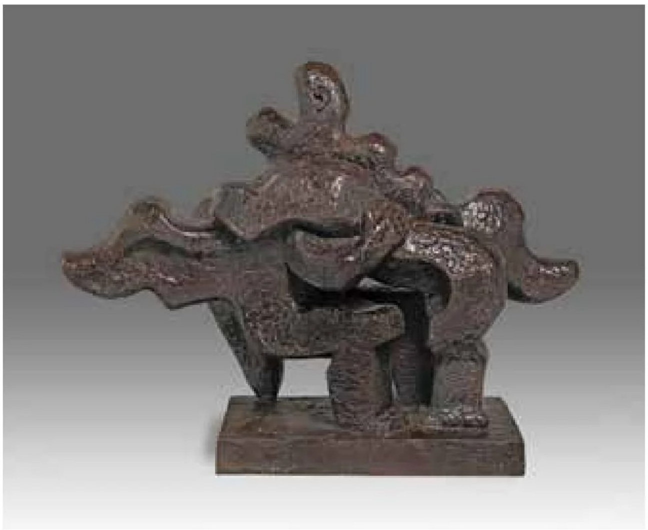
20TH AND 21ST CENTURY ART

Highlights from Part I: Impressionist & Modern Art

New Bond Street, London | 6 March 2026, 1pm GMT

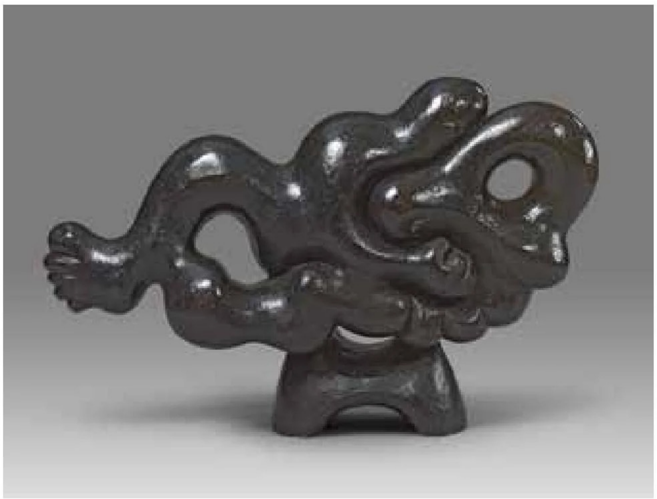


HENRI LEBASQUE (1865-1937)
La Marne à Pomponne
signed 'H. Lebasque' (lower left)
oil on canvas
60 x 72.8cm (23 5/8 x 28 11/16in).
Painted in Pomponne in 1904
£45,000 - 65,000



JACQUES LIPCHITZ (1891-1973)
Jacob and the Angel (Jacob Struggling with the Angel)
signed and numbered 'J. Lipchitz 5/7' and marked with the artist's thumbprint (on the top of the base)
bronze with dark brown patina
89.5 x 124.5cm (35 1/4 x 49in).
Conceived in 1932, this bronze version cast in an edition of 7.
£70,000 - 100,000

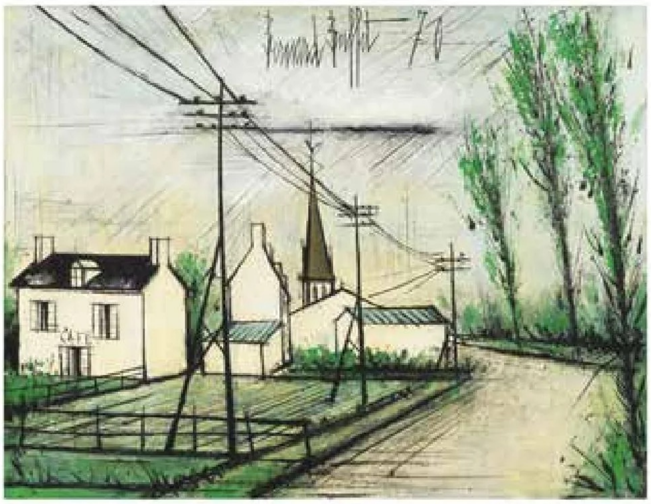
CONTACT
Adelaide Dunn
+44 20 7468 8231
adelaide.dunn@bonhams.com



JACQUES LIPCHITZ (1891-1973)

Song of songs
signed and numbered '4/7 J. Lipchitz' and marked with the artist's thumbprint (at the base)
bronze with dark brown patina
59.5 x 91.5cm (23 7/16 x 36in).
Conceived in 1945, this bronze version cast in an edition of 7.

£50,000 - 70,000



BERNARD BUFFET (1928-1999)

Café de campagne
signed and dated 'Bernard Buffet 70' (upper centre)
oil on panel
49.5 x 64.7cm (19 1/2 x 25 1/2in).
Painted in 1970

£40,000 - 60,000

20TH AND 21ST CENTURY ART

Highlights from Part II: Post-War & Contemporary Art

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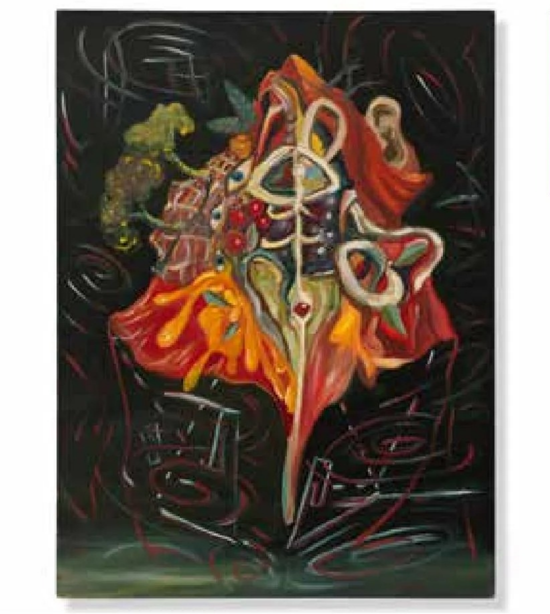
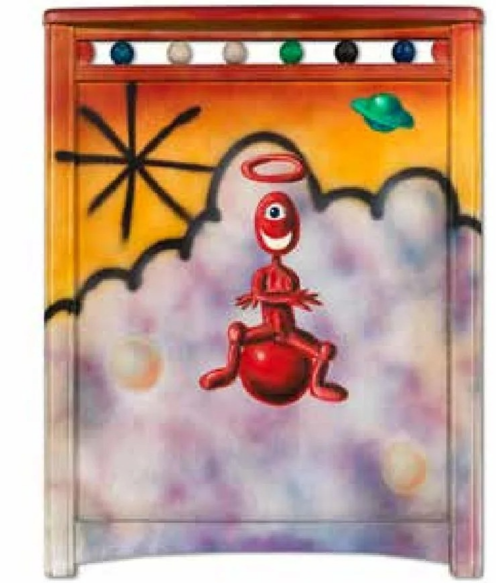
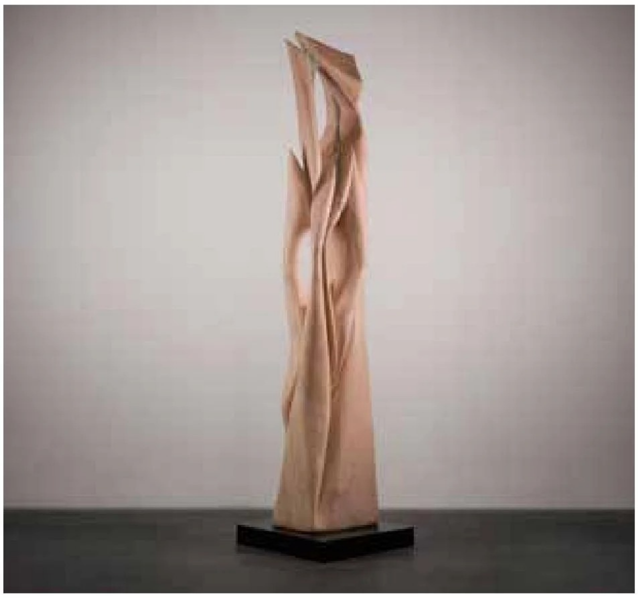


GEORGE CONDO (B. 1957)
Untitled
signed and dated 'Condo 83' (lower right)
oil on canvas
122.5 x 91.5cm (48 1/4 x 36in).
Painted in 1983
£60,000 - 80,000



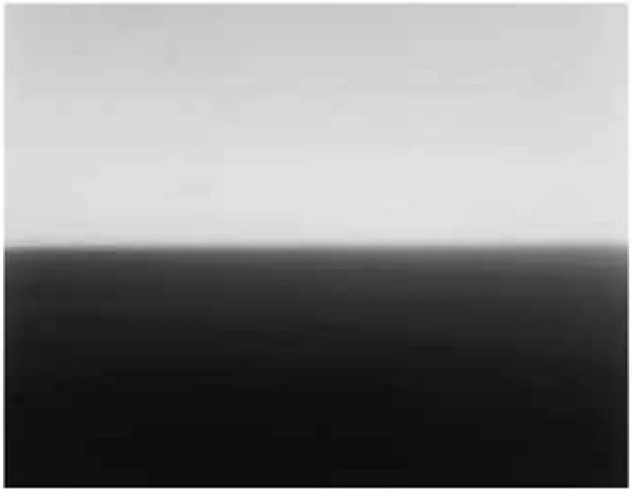
KENNY SCHARF (B. 1958)
Boy
signed, titled and dated 'Kenny Scharf Boy 83' (on the reverse)
oil and spray paint on found wooden bed frame
104 x 80cm (40 7/8 x 31 1/2in).
Painted in 1983
£35,000 - 55,000

CONTACT
Charlotte Redman
+44 20 7468 5842
charlotte.redman@bonhams.com



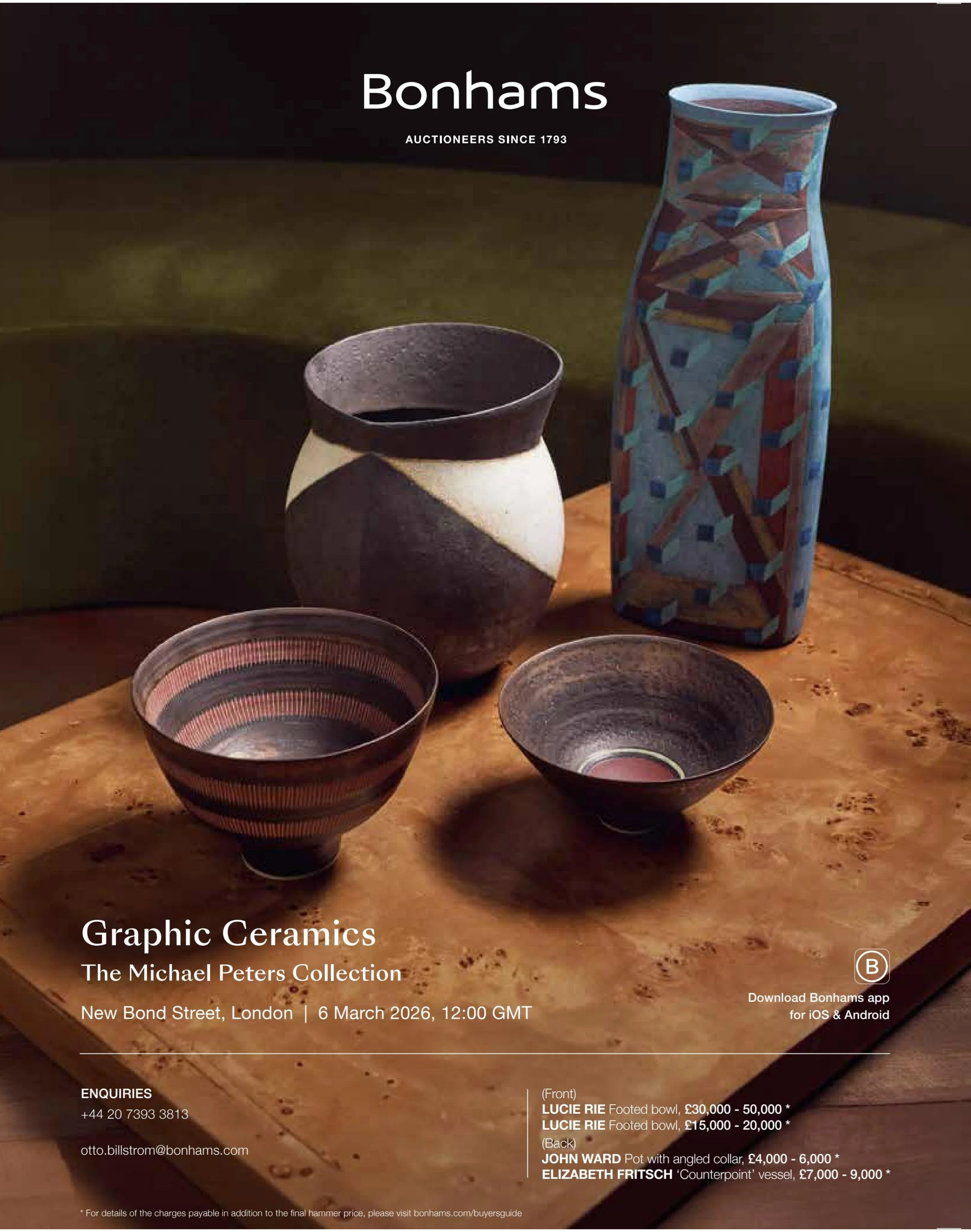
PABLO ATCHUGARRY (B. 1954)
Pareja Estelar
pink Portugal marble on granite base
220 x 39 x 27cm (86 5/8 x 15 3/8 x 10 5/8in).
Executed in 1999

£80,000 - 120,000



HIROSHI SUGIMOTO (B. 1948)
Mediterranean Sea Cassis
signed, titled, dated and numbered 'Mediterranean Sea Cassis 1989 Hiroshi Sugimoto 11/25 321' (lower right); embossed with the title and date 'Mediterranean Sea Cassis 1989' (lower centre) and embossed with the number '11/25 321' (lower right)
gelatin silver print laid down on card
Gelatin silver print size: 48.2 x 60.4cm (19 x 23 3/4in).
Card size: 50.5 x 54.5cm (19 7/8 x 21 3/8in).
Executed in 1989, this work is number 11 from an edition of 25

£20,000 - 30,000



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The Michael Peters Collection

New Bond Street, London | 6 March 2026, 12:00 GMT

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(Front)
LUCIE RIE Footed bowl, **£30,000 - 50,000 ***
LUCIE RIE Footed bowl, **£15,000 - 20,000 ***
(Back)
JOHN WARD Pot with angled collar, **£4,000 - 6,000 ***
ELIZABETH FRITSCH 'Counterpoint' vessel, **£7,000 - 9,000 ***

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You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserve*s and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement,* set out at Appendix 2 at the back of the *Catalogue.*

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer*'s *Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

†	*VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω	*VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
⋆	*VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G	Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
•	Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α	*Buyers* from within the UK: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us)in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue.* Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

SHIPPING For information and estimates on domestic and international shipping as well as export licenses please contact The Packengers Ltd on +44 (0) 203 154 4360
bonhamslondon@thepackengers.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer*'s *Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ◦ of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimate*s assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyer*s on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Description*s contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y	This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.
TP	Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
W	Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on Bonhams' website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue.*

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or Estimate, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to* B*idders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams*' order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale.*

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer*'s *Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamp*s or a *Book* or *Book*s.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/ or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.

"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lot*s to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams' staff*.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams*' instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
    (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
    (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
    (a) the seller;
    (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
    (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

☐ ☐ ☐ ☐
Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: 20th and 21st Century Art Evening Sale	Sale date: 5 March 2026
Sale no. 32182	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:
£10 - 200 ....by 10s
£200 - 500 ....by 20 / 50 / 80s
£500 - 1,000 ....by 50s
£1,000 - 2,000 ....by 100s
£2,000 - 5,000 ....by 200 / 500 / 800s
£5,000 - 10,000 ....by 500s
£10,000 - 20,000 ....by 1,000s
£20,000 - 50,000 ....by 2,000 / 5,000 / 8,000s
£50,000 - 100,000 ....by 5,000s
£100,000 - 200,000 .....by 10,000s
above £200,000 ....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity?
Yes ☐ No ☐

If registered for VAT in the EU please enter your registration here:
☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐	Please include delivery charges (minimum charge of £20 + VAT) ☐

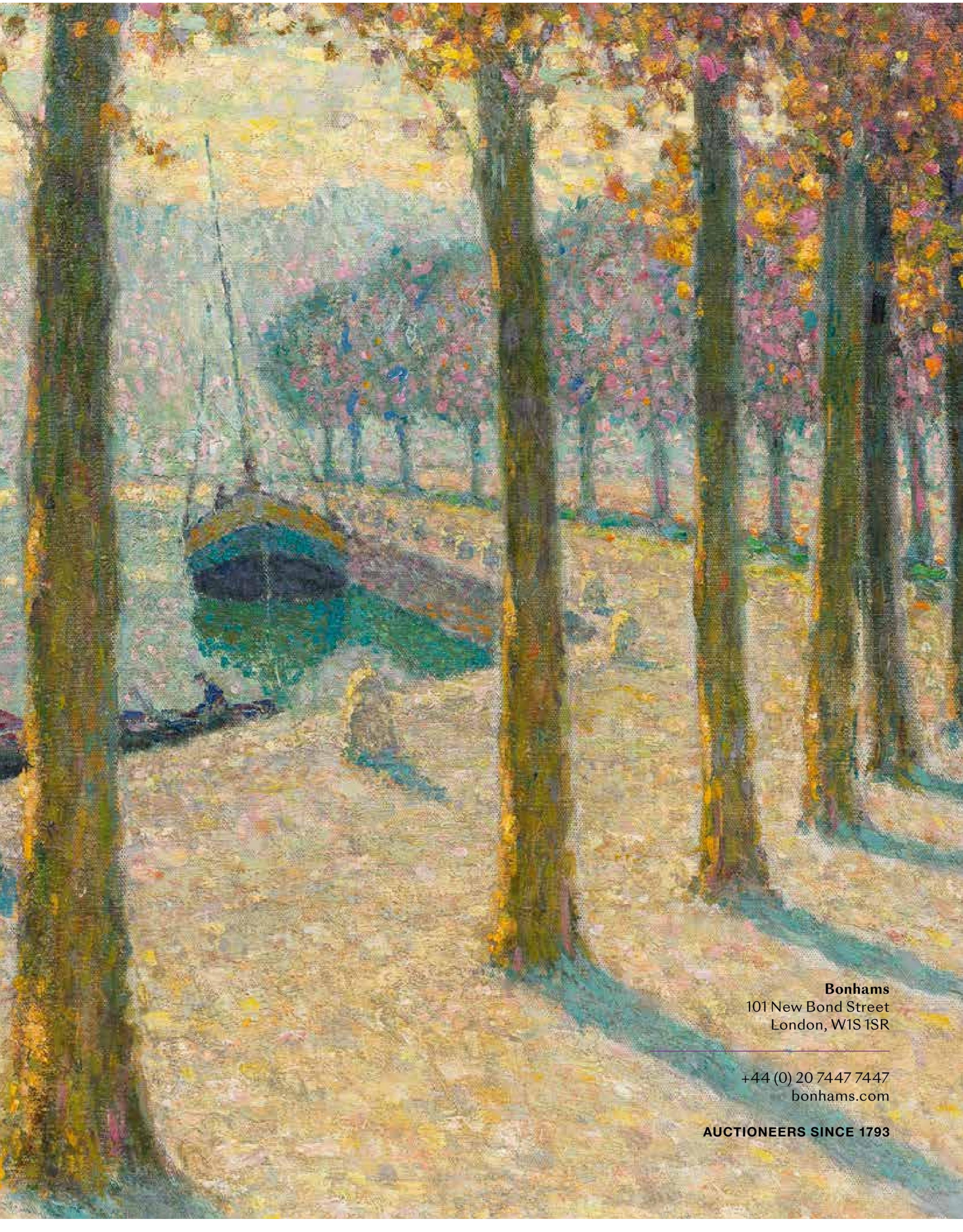
BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/01/23



Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

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